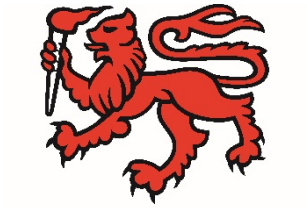

Rethinking Fast: Understanding Fast Fashion and Slow Fashion Consumers

by

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STATEMENT OF ETHICAL CONDUCT

The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University. Ethics Approval No: H0016922.

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ABSTRACT

Today, fashion not only engulfs our daily life but also our environment. Fuelled by globalisation, technological advancement, fierce competition and consumers' need for instant gratification (Djelic & Ainamo 1999; Tokatli 2007; Rahman & Gong 2016), there has been a transformational shift in the way consumers shop, utilize and discard clothing, which has major social and environmental implications (Perry 2018; SBS 2018; Diddi *et al.* 2019; Liu 2019). Given there is a dearth of research into the context of fast fashion consumers versus slow fashion consumers, the present study aims to bridge this research gap through conducting an exploratory study to examine fast fashion and slow fashion consumers' characteristics, decision-making process as well as their risk perceptions, fashion involvement and purchase intention.

This study applies the Engel-Blackwell-Miniard Model (EBM Model) to study the seven major stages of the consumer decision-making process of fast fashion and slow fashion consumers. Additionally, the study attempts to shed light on the specific types of perceived risk associated with fast fashion and slow fashion consumers as well as investigate which dimension of risk perception predicts their fashion involvement and purchase intention.

The present study adopted a concurrent nested mixed methods approach to provide a rich assessment and a comprehensive view of fashion consumers' purchase and consumption behaviour. Data for the study were collected by a self-administered online survey through an Australian commercial research panel provider in a national sample of 380 Australian female fashion consumers, aged eighteen years or older.

The findings of the study indicated that slow fashion consumers are younger and possess a higher socio-economic status and educational background than fast fashion consumers. In terms of their fashion purchase behaviour, fast fashion consumers purchase fashion more often, purchase impulsively and are more experienced as regular shoppers. Furthermore, results revealed that fast fashion has higher perceived affordability than slow fashion, whereas slow fashion has higher perceived sustainability, durability, social responsibility, design, and quality than fast fashion. The study further revealed that fast

fashion and slow fashion consumers act differently during the seven stages of the consumer decision-making process in purchasing fashion. The findings of the study identified that slow fashion consumers possess lower performance risk as well as higher product involvement and purchase decision involvement in their fashion purchases than fast fashion consumers. Given that fast fashion and slow fashion consumers' desire to purchase fashion are triggered by different factors, the study found that purchase intention did not vary by the type of fashion consumption.

The findings of this research make a significant contribution to both the body of consumer behaviour and retail marketing knowledge. A major contribution of this study is the development of a conceptual model, based on empirical findings and the consumer decision-making model, which depicts the relationships among the consumer decision-making process, risk perceptions, fashion involvement and purchase intention associated with fast fashion versus slow fashion consumers. From a practical perspective, marketing practitioners can make use of the study's findings as guidelines to identify common motivators across the two groups of fashion consumers to devise appropriate retail marketing strategies and marketing communication tactics to their customers. Additionally, the results of the study can assist fashion retail operators design and implement an optimal shopping experience by addressing identified risks as well as formulating socially and environmentally sustainable practices.

Significantly, by understanding fashion consumers' current level of awareness and knowledge about the social and environmental impacts of their apparel purchasing decisions, the findings of this study will allow the fashion industry, policy makers, educators, and community groups to implement environmental and sustainability education programmes and awareness campaigns to facilitate changes in consumers' purchasing behaviour and to promote knowledge and commitment to minimizing the impact of fashion purchases on the environment.

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CHAPTER 1: INTRODUCTION TO THE THESIS

1.1 Introduction

Overconsumption of fashion has become a growing international phenomenon (Perry 2018; SBS 2018; Diddi *et al.* 2019; Liu 2019; Niinimäki *et al.* 2020). With the contribution of globalization and technological advancement, fashion clothing has not only become increasingly diversified but also increasingly affordable (Rahman & Gong 2016; Ledezma 2017). As a consequence, the decrease in the cost of clothing has spread overconsumption of fashion at an increasing rate (Bly, Gwozdz & Reisch 2015; Perry 2018; SBS 2018; Niinimäki *et al.* 2020).

As we live in a culture defined by consumption, fashion has become a novelty. Fast fashion offers the market the constant renewal of fashionable designs and affordable apparel items for mass consumption (Bruce, Daly & Towers 2004; Barnes & Lea-Greenwood 2010; Nenni, Giustiniano & Pirolo 2013; Anguelov 2016; Heuer & Becker-Leifhold 2018). Consumers are more likely to buy fast fashion products impulsively due to lower prices and greater variety (Remy, Speelman & Swartz 2016). The commercialisation and marketing of fast fashion, however, leads to overconsumption and materialism (Cobbing & Vicaire 2016). As rapid releases and low prices become the norm, consumers are buying more clothes than ever before, wearing them fewer times, and disposing of them more quickly (Cobbing & Vicaire 2016; Miller 2016), without considering the drawbacks for the environment, economy and society (Lundblad & Davies 2016; Perry 2018; Niinimäki *et al.* 2020).

To uncover a niche in what is a vigorously competitive market, and to address the environmental impacts generated by fast fashion, some manufacturers have initiated a "slow fashion movement" to address today's sustainability challenges (Jung & Jin 2014). Slow fashion advocates a deceleration of the fashion cycle by the promotion of slow production and slow consumption (Jung & Jin 2014). It aims to alter consumers' and manufacturers' mindsets from quantity to quality and encourages manufacturers to design and produce quality fashion products that are long lasting and considered products for life (Fletcher 2007; Klein 2016).

Despite there being a rise in academic studies in consumer behaviour relating to apparel in general, the literature has not focussed on the importance of looking into the context of fast fashion versus slow fashion consumers (Byun & Sternquist 2008, 2011; Miller & Barnes 2013; Pookulangara & Shephard 2013; Joung 2014; Chang & Jai 2015; Hu & Shiau 2015; Gupta & Gentry 2016; Jung & Jin 2016a; Cook & Yurchisin 2017; Kim, Park & Glovinsky 2018; Su & Chang 2018a). The purpose of this study, therefore, is to close this research gap and to examine fast fashion and slow fashion consumers' characteristics, decision-making process as well as their risk perceptions, fashion involvement and purchase intention.

This study applies the Engel-Blackwell-Miniard Model (EBM Model) to study the seven stages of the consumer decision-making process of fast fashion and slow fashion consumers (Engel, Blackwell & Miniard 1995). Based on the review of the literature in the field of fast fashion and slow fashion along with the concepts of perceived risk, fashion involvement and purchase intention, this study proposes three research questions, as well as eight research propositions based on research question three.

Owing to previous apparel research only providing a partial view of the topic by using either a quantitative (Byun & Sternquist 2008, 2011; Joung 2014; Chang & Jai 2015; Hu & Shiau 2015; Jung & Jin 2016a; Cook & Yurchisin 2017; Su & Chang 2018a) or a qualitative approach (Miller & Barnes 2013; Pookulangara & Shephard 2013; Gupta & Gentry 2016), the present study employs a mixed methods approach so as to provide a rich assessment and a comprehensive view of consumer purchase and consumption behaviour in fast fashion versus slow fashion.

This chapter provides an introduction of the thesis. The chapter starts with a discussion of the research background, followed by a statement of the research problem and significance of the study. The chapter continues with a summary of the methodology, definitions of key terms, delimitations of research scope, and an outline of the thesis structure.

1.2 Background to the Research

The fashion industry is increasingly recognised in the media as one of the biggest environmental polluters (Perry 2018; SBS 2018; Diddi *et al.* 2019; Liu 2019; Davis 2020; Niinimäki *et al.* 2020). The fashion and textile industry not only ranks as the world's second most polluting industry, just behind the oil industry, it is also the second largest polluter of freshwater after agriculture (Conca 2015; EcoWatch 2015; Perry 2018). The industry constitutes 20 per cent of global industrial water pollution (Drew & Yehounme 2017; Nini 2018), 10 per cent of global carbon emissions, and textile production consumes 25 per cent of the world's chemicals (Conca 2015).

Pollution is one of the most significant environmental issues of which people are aware (Cervellon & Carey 2012; Omazic, Grilec & Sabaric 2018; Diddi *et al.* 2019). When people think of pollution, it can bring to mind somewhat stereotyped images of deforestation, strip mining, raw sewage discharge, garbage blown from landfills, and skies filled with smog. However, it is less common for people to think about the environmental impact of their clothing (Lundblad & Davies 2016; CBC News 2018; Perry 2018; Dahlstrom 2019).

Each year, 80 billion new pieces of clothing are consumed globally, representing a 400 per cent increase in just two decades (Klein 2016). The fashion industry has had a large impact on the planet (Anguelov 2016; CBC News 2018; Nini 2018; UN Climate Change 2019; Lane 2020; Niinimäki *et al.* 2020). Fashion is a complex business which involves extensive and diverse supply chains of production, including raw material extraction, textile fabrication, clothing manufacture, shipping, retail, consumption and finally disposal of clothing (EcoWatch 2015; Nini 2018; Perry 2018; SBS 2018; Lane 2020). Every piece of clothing has an impact on the planet even before it is purchased and worn (Cervellon & Carey 2012; Nini 2018; Omazic, Grilec & Sabaric 2018; Perry 2018).

Fast speed is a major attribute of the mainstream fashion industry (Byun & Sternquist 2011; Miller & Barnes 2013; Hu & Shiau 2015; Cook & Yurchisin 2017; Su & Chang 2018b). Fast fashion is designed to capture the trend of the moment (Nenni, Giustiniano & Pirolo 2013) at low prices and rapid speed of release (Gabrielli, Baghi & Codeluppi 2013). It also refers to inexpensive clothing that imitates present luxury fashion trends (Joy *et al.* 2012;

Cho, Gupta & Kim 2015b). Kate Fletcher, a designer, academic and writer, defines fast fashion as follows:

> a combination of high speed production - tracking sales with electronic tills, and just-in-time manufacturing that now makes it possible to turn a design sketch or a sample into a finished product in as little as three weeks - and high speed, high volume consumption (Fletcher 2008, p. 161).

Fast fashion offers the market "trendy" and affordable apparel items designed for mass consumption (Bruce, Daly & Towers 2004; Barnes & Lea-Greenwood 2010; Nenni, Giustiniano & Pirolo 2013). Globalization and consumerism fuel the continual consumer demand for the latest clothing designs and styles (Tokatli 2007; Ledezma 2017). With the continued growth of social media and online shopping, the internet removes geographic barriers and enhances consumer access to the world of fashion and global brands (Lauren 2014). This makes fashion visible and initiates consumer desire to search for ever-newer apparel at affordable prices (Claudio 2007; Ledezma 2017).

Over the past decade, fast fashion retailers have transitioned from the traditional push approach where designers dictated fashion trends, to a pull approach where retailers react and respond to consumer needs (Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Mehrjoo & Pasek 2014; Taplin 2014). To keep up with the latest trends and respond to consumer desires straightaway, the fashion industry employs just-in-time manufacturing, quick response and agile supply chain strategies (Birtwistle, Siddiqui & Fiorito 2003; Bruce & Daly 2006; Barnes & Lea-Greenwood 2010; Wang 2011; Choi *et al.* 2014; Taplin 2014; Ren, Chan & Ram 2017) and places less emphasis upon long-term forecasting (Simona Segre 2005; Doeringer & Crean 2006; Tokatli, Wrigley & Kizilgün 2008; Choi *et al.* 2014; Mehrjoo 2014; Ren, Chan & Ram 2017). To facilitate continual economic growth and avoid unnecessary markdowns (Bruce & Daly 2006; Caro & Gallien 2012), fast fashion retailers speed up the selling cycle by providing fashionable products simultaneously as trends emerge (Byun & Sternquist 2008; Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Cachon & Swinney 2011; Mehrjoo & Pasek 2014). As a consequence, fashion seasons deliver at fast speed and the production and distribution lead times have been shortened (Bhardwaj & Fairhurst 2010; Cachon & Swinney 2011; Choi *et al.* 2014; Mehrjoo & Pasek 2014; Taplin 2014).

To achieve expedited manufacturing speed, main stream fast fashion companies use globalized, mass production where clothing is converted from the initial design stage to the transport of the finished products to retail outlets in only a few weeks (Ghemawat & Nueno 2003; Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Choi *et al.* 2014; Ren, Chan & Ram 2017). With retailers constantly introducing the latest fashion designs to consumers at affordable prices with limited supply, it facilitates trend-sensitive consumers' uncertainty about product availability and urges them to make frequent visits to stores and take immediate action to purchase on-the-spot before items are no longer available (Anguelov 2016; Dickson, Cataldi & Grover 2016; Ledezma 2017).

As a result of the increasingly rapid turnaround and release, fast fashion products lose their instant attraction, are phased out, and then disposed of quickly (Bly, Gwozdz & Reisch 2015; CBC News 2018); this leads to the deliberate shortening of the product lifecycle and increases fashion waste (Byun & Sternquist 2008; Fletcher 2010; Drew & Yehounme 2017; CBC News 2018). In addition, facing an increasingly fierce competitive environment, fast fashion companies put emphasis on designs to reflect the latest trends at the expense of quality (Cline 2012; Memery *et al.* 2012; Taplin 2014). Incorporated with inexpensive pricing strategies as well as deliberate obsolescence of durability and design (Fletcher 2010; Taplin 2014), this encourages a "throw away" attitude among consumers (Omazic, Grilec & Sabaric 2018; Perry 2018). As a result, consumers may no longer appreciate the craftsmanship of the apparel products and not attach any personal and enduring interactions with their clothing (Cline 2012).

To catch up with the latest fashion trends, the increased frequency of purchase lowers consumers' willingness to pay and drives them to go for quantity over quality (Wadman 2000; Watson & Yan 2013; Anguelov 2016; Milburn 2016; Baltaci 2018). This in turn pushes the fashion industry to search for manufacturers and contractors who can offer products at lower prices. Owing to the lack of trade unions, labour unions and supply chain transparency in many countries, some of these manufacturers and contractors may not maintain the required ethical standards in terms of labour practices, wages, working hours and working conditions (Cho, Gupta & Kim 2015a; Nini 2018), thus contributing to

exploitation of both natural resources and of labour in less developed countries (Nini 2018).

The rapid style changes and increasing overconsumption of fashion has created destructive economic, societal and environmental consequences (Biehl-Missal 2013; Nini 2018; Omazic, Grilec & Sabaric 2018; Perry 2018; SBS 2018; Diddi *et al.* 2019; Liu 2019). Consumer disposal of out-of-fashion apparel before being worn out creates excessive waste of resources and economic loss (Byun & Sternquist 2008; Fletcher 2010; Nini 2018; Perry 2018). The poor quality of fast fashion products accompanied with low price means the items do not last long and easily show wear and tear in the short-term, which leads to fashion disposal at a rapid rate and increases fashion waste (Johansson 2010; Niinimäki & Hassi 2011; CBC News 2018; Perry 2018; Daystar *et al.* 2019).

With each stage of the clothing life cycle, fast fashion creates potential environmental and occupational hazards and creates a pollution footprint (Claudio 2007; Nini 2018; Perry 2018; Lane 2020). For instance, to save cost, fast fashion manufacturers often use synthetic fabrics such as polyester and nylon which are not biodegradable, to create apparel with a shorter lifespan (Perry, Wood & Fernie 2015; Cobbing & Vicaire 2016). While the manufacturing process of synthetic fabrics is energy intensive, it requires large amounts of crude oil and releases greenhouse gases that can trigger or aggravate respiratory diseases (Claudio 2007; Nini 2018). When fast fashion products are laundered, synthetic microfibers are released from clothes and eventually pollute the marine environment and ecosystem (Cobbing & Vicaire 2016; Nini 2018; Perry 2018). Furthermore, harmful amounts of pesticides and insecticides used in water intensive cotton farming, toxic chemicals used in textile dyeing, sewage discharged from manufacturing plants, and the enormous amount of gasoline used to transport items along the supply chain, as well as the final disposal of fast fashion clothing into the landfills or incinerators, jeopardises the quality and sustainability of the environment (Cataldi, Dickson & Grover 2010; EcoWatch 2015; Drew & Yehounme 2017; Nini 2018; Perry 2018).

Fast fashion is not a new phenomenon, but a phenomenon that has continued to elevate tensions in the fashion industry regarding manufacture practises (Taplin 2014; McNeill

& Moore 2015). To disrupt this cycle, parts of the fashion industry have begun to emphasize environmental and sustainability issues (Muthu 2014; Niinimäki *et al.* 2020).

To uncover a niche in what is a vigorously competitive market, and to address the environmental impacts generated by fast fashion, some manufacturers have initiated a "slow fashion movement" to address today's sustainability challenge (Jung & Jin 2014). Slow fashion is about decelerating the consumeristic cycle by encouraging less and fewer purchases of higher quality and more durable clothing that is manufactured in a sustainable and ethical way (Seidemann 2016). In 2007, Fletcher borrowed the concept from the Slow Food Movement and created the term "slow fashion" to describe her vision for a fashion industry where sustainability is the fundamental principle. She described slow fashion as follows:

> Slow fashion is about designing, producing, consuming and living better. Slow fashion is not time-based but quality-based (which has some time components). Slow is not the opposite of fast – there is no dualism – but a different approach in which designers, buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems (Fletcher 2007, p. 61).

Slow fashion advocates a deceleration of the fashion cycle by the promotion of slow production and slow consumption (Jung & Jin 2014). It also aims to conserve and improve the wellbeing of labourers, communities and the environment (Fletcher 2007; Clark 2008; Cataldi, Dickson & Grover 2010; Semple 2016; Hill 2018). Slow production does not exploit human resources and aims to have less impact on natural resources, and involves an extended product lifespan from production to disposal (Fletcher 2007; Semple 2016). It aims to alter consumers' and manufacturers' mindsets from quantity to quality and encourages manufacturers to design and produce quality fashion products that are long lasting and considered products for life (Fletcher 2007; Jung & Jin 2016a; Klein 2016; Seidemann 2016).

Slow culture aims to establish profound and enduring change towards sustainability in the fashion industry and ethical ways of approaching fashion (Clark 2008; Fletcher 2010). Slow fashion companies make use of sustainable, ethical and environmentally-friendly practices together with better quality materials to produce durable products (Fletcher

2013; Bailey 2016; Seidemann 2016). For instance, during the process of manufacturing, slow fashion companies take into consideration the wellbeing of labour and the environment (Pookulangara & Shephard 2013; Seidemann 2016). This includes that workers are paid fair wages and are provided a safe and healthy work environment (Bailey 2016). To combat against poor labour practices in garment factories, slow fashion manufacturers only hire workers who are of legal age for their jobs (Bailey 2016). To ensure the fabrics create fewer environmental problems and are biodegradable, slow fashion products are made of sustainably grown and eco-friendly fabrics such as organic cotton, hemp and bamboo that require less input from pesticides, insecticides and irrigation (Claudio 2007). To avoid the application of poisonous chemicals that cause damage to the environment and ecosystem, slow fashion fabrics are also naturally dyed (Bailey 2016). As a result, apparel produced using these methods usually costs more, but greatly benefits both the workers and the environment (Pookulangara & Shephard 2013).

Slow fashion recognises the societal and environmental impacts that clothing can have (Pookulangara & Shephard 2013; Hill 2018), and for this reason slow fashion companies aim to create products that are long lasting (Fletcher 2013; Bailey 2016; Hill 2018). In addition to economic benefits, consumers also purchase fashion products with a longer lifespan (Fletcher 2010). Better information for consumers about the expected lifetime of a slow fashion product allows them to take meaningful purchase decisions and make purchases less often (Fletcher 2010). Ultimately, the aim of controlling and lowering consumption levels prevents overuse of resources, reduces unnecessary production and cuts down the amount of fashion waste (Fletcher 2010).

1.3 Statement of the Problem

According to a report conducted by McKinsey & Company in 2016, fast fashion culture has led to a twofold increase in clothing manufacture from 2000 to 2014, and the amount of clothing purchased per annum by the average consumer has risen by 60 per cent (Remy, Speelman & Swartz 2016). People in developed countries own many more items of clothing than they can actually wear (Cobbing & Vicaire 2016), and consumers now are less likely to attach any enduring interactions with their clothing; their retention rate of the apparel products is about as half as long as 15 years ago (Remy, Speelman & Swartz 2016). Furthermore, it is reported that due to the common adoption of synthetic and

mixed-fibre fabrics in garments, only 1 per cent of clothing is ultimately recycled into new garments due to complications of break down in the recycling process (Cooper 2018). As a result, immense volumes of fashion waste are created (Drew & Yehounme 2017; CBC News 2018; Nini 2018).

Supporting the above is evidence that the fastest growing household waste in Australia is clothing (Press 2016). Australians are now buying three times as many clothes as they did 20 years ago (SBS 2016), and they are the second largest consumers of new garments after North Americans (Milburn 2016; Nini 2018). Australians buy 27 kilos of new clothes each year, which is more than double the global average (SBS 2018), and 92 per cent of clothes sold in Australia are imported (Castle 2014). Each year, Australians throw out 23 kilos of clothes, with 85 per cent of textiles ending up in landfill (SBS 2018); only 15 per cent of the trashed textiles are recovered for reuse or recycling (Press 2016).

Additionally, as reflected by Australian charities, 22 tonnes of clothing waste are collected every day and 10 per cent of the donated clothing is sold again locally in charity shops; the remaining 90 per cent is unsaleable due to poor quality (Claudio 2007; Press 2016). These unsaleable clothing items are either sent to developing countries where they are resold, or sent to recycling plants to repurpose as industrial rags, or go directly to landfill sites or incinerators (Birtwistle & Moore 2007; SBS 2018). In this way, this unsaleable clothing can be said to have adversely impacted the cultural value of local production and local textile traditions in developing countries (CBC News 2018) Additionally, with the accelerating use of synthetic fabrics in fast fashion products, burning these fabrics in incinerators can release poisonous gases into the air (Cobbing & Vicaire 2016; Nini 2018) and the bulk of non-biodegradable material will remain in landfill sites indefinitely (Klein 2016; Nini 2018).

With growing awareness and understanding of sustainable consumption and lifestyles, researchers have gradually shifted focus from environmentally sustainable apparel to the understanding of slow fashion consumers. For instance, Jung and Jin (2016a) used cluster analysis to identify potential slow fashion consumer segments in the United States and to understand their characteristics. To gain a comprehensive understanding of consumers' behavioural intentions to engage in ethical consumption, scholars have studied:

consumers' personal values that drive ethical preferences (Jägel *et al.* 2012; Manchiraju & Sadachar 2014; Lundblad & Davies 2016); consumers' motivations behind sustainable or eco-fashion consumption (Hiller Connell 2011; Cervellon & Carey 2012; Lundblad & Davies 2016); consumers' perceptions of purchasing slow fashion garments (Pookulangara & Shephard 2013), as well as consumers' sustainability attitudes, sustainable fashion consumption practices and their subsequent behaviour (McNeill & Moore 2015; Diddi & Niehm 2016).

In spite of the growing discussion of fast fashion in recent decades, the vast majority of the fast fashion literature has centred on various aspects of supply chain management (Fernie & Azuma 2004; Barnes & Lea-Greenwood 2006; Bruce & Daly 2006; Tyler, Heeley & Bhamra 2006; Tokatli, Wrigley & Kizilgün 2008; Barnes & Lea-Greenwood 2010; Cachon & Swinney 2011), and its business model (Caro & Martínez-de-Albéniz 2015; Mo 2015). In recent years, academics started to look into the fast fashion industry and examine how rapid inventory turnover, deliberate product scarcity and low price retail environments influence consumers' behavioural responses in terms of in-store hoarding (Byun & Sternquist 2008, 2011; Gupta & Gentry 2015; Hu & Shiau 2015; Gupta & Gentry 2016), in-store hiding (Gupta & Gentry 2015; Gupta & Gentry 2016) and urgency to buy (Gupta & Gentry 2015; Gupta & Gentry 2016). Furthermore, Joung (2014) as well as Cook and Yurchisin (2017) explored fast fashion consumers' post-purchase behaviours whilst Weber, Lynes and Young (2016) investigated the relationship between consumer attitudes towards fashion and their disposal methods.

Despite there being a rise in academic studies in consumer behaviour relating to apparel generally, the literature has not focussed on the importance of looking into the context of fast fashion versus slow fashion consumers. Further, previous research studies have only provided a partial view of the topic by using either a quantitative (Byun & Sternquist 2008, 2011; Joung 2014; Chang & Jai 2015; Hu & Shiau 2015; Jung & Jin 2016a; Cook & Yurchisin 2017; Su & Chang 2018a) or a qualitative approach (Miller & Barnes 2013; Pookulangara & Shephard 2013; Gupta & Gentry 2016). As a result, there is a need for a more complete understanding of consumer purchase and consumption behaviour of fast fashion and slow fashion through comparing and synthesizing both quantitative and qualitative data.

Watson and Yan (2013) provided an initial exploration of the difference between fast fashion and slow fashion consumers in regard to the consumer decision-making process of purchase, consumption, post-consumption evaluation, and divestment. Although their work revealed some characteristics of fast fashion and slow fashion consumers, as well as their differences during three stages of the consumer decision-making process model (i.e., the purchase/consumption, post-consumption evaluation, and divestment), they did not examine if fast fashion and slow fashion consumers differ in regard to the consumer decision-making processes of need recognition, information search, pre-purchase evaluation of alternatives, as well as re-purchase behaviours.

The present study extends Watson and Yan (2013) research by investigating if fast fashion and slow fashion consumers differ in their consumer decision-making. Moreover, this study addresses the research gap further by examining if fast fashion and slow fashion consumers experience different levels of perceived risk, fashion involvement and purchase intention in their fashion purchases. Watson and Yan (2013) found that fast fashion consumers reflected contentment throughout and after the purchase process but discontentment after consumption. This study is an attempt to address their findings to examine if fashion consumers' level of satisfaction continues from purchase all the way through to after utilization.

Studying how fast fashion and slow fashion consumers engage in the pre-purchase stage of the decision-making process will generate a clearer understanding of what triggers consumers' desire and need for purchase, as well as the act of information search. Studying fast fashion and slow fashion consumers' purchase and consumption behaviours in the decision-making process, may reveal consumer experiences of cognitive dissonance, satisfaction and dissatisfaction throughout the purchase. Assessing fashion consumers' post-consumption evaluation may address the occurrence of buyer remorse and display how consumers seek ways to resolve cognitive dissonance and buyer remorse by justifying their decisions. Lastly, looking at consumer divestment behaviour will indicate fashion consumers' environmental attitudes, concerns and awareness as well as identifying the drivers for clothing disposal.

As such, the present study aims to bridge the research gap through conducting an exploratory study to examine fast fashion and slow fashion consumers' characteristics, decision-making process as well as their risk perceptions, fashion involvement and purchase intention. The objectives of the current study are threefold. First, this study attempts to identify if fast fashion and slow fashion consumers differ in their characteristics and fashion purchase behaviour. Second, it seeks to distinguish if fast fashion and slow fashion consumers differ in consumer decision-making. Finally, it attempts to shed light on the specific type of perceived risk associated with fast fashion and slow fashion consumers as well as investigate which dimension of risk perception predicts their fashion involvement and purchase intention. By identifying the type of perceived risk associated with consumers' fashion purchase, the study will assist marketers and fashion retailers in designing and implementing an optimal shopping experience by addressing identified risks. Based on these specific objectives, the present study attempts to answer the following research questions:

1. Are there differences in the characteristics of fast fashion and slow fashion consumers?
2. Are there differences in consumer decision-making throughout the purchase process between fast fashion and slow fashion consumers?
3. Are there differences in the level of perceived risk, fashion involvement and purchase intention between fast fashion and slow fashion consumers?

Research question one and two provide descriptive information about the characteristics of fast fashion and slow fashion consumers as well as their differences in consumer decision-making throughout the purchase process. As such, research propositions are not developed for these two research questions. The data for research question three is quantitative, and based on a review of the literature in the field of fast fashion and slow fashion, along with the concepts of perceived risk, fashion involvement and purchase intention, eight research propositions are generated for validation.

1.4 Significance of the Present Study

Given there is a dearth of research into the context of fast fashion consumers versus slow fashion consumers, the purpose of this study is to narrow this research gap and to

provide insights to marketing practitioners by identifying the socio-demographic characteristics and fashion purchase behaviour of fast fashion versus slow fashion consumers. Through studying the seven stages of consumer decision-making process between fast fashion and slow fashion consumers, marketing practitioners can make use of these findings as guidelines to identify common and differing motivations across the two groups of fashion consumers. Furthermore, results will allow fashion retailers and marketers to develop appropriate retail marketing strategies, marketing communication tactics and design appealing store environments, and ultimately target these consumers more effectively.

Additionally, by addressing the perception of risks by fast fashion and slow fashion consumers, the research will enable marketers and fashion retail operators to design and refine risk reduction strategies that will optimize their target customers' shopping experience. In addition, this study will contribute to consumer behaviour literature by developing a conceptual model based on the empirical findings concerning the consumer decision-making model, which depicts the associations between the consumer decision-making process, perceived risks, fashion involvement and purchase intention associated with fast fashion versus slow fashion consumers.

Moreover, the present study reveals consumers' current level of awareness and knowledge about the social and environmental impacts of their apparel purchasing decisions. This will allow the fashion industry, policy makers, educators and community groups to implement environmental and sustainability education programs to facilitate changes in consumers' purchasing behaviours and promote knowledge and commitment to minimize the impact on the environment.

1.5 Research Methodology

To address the three research questions identified earlier, data for the study are collected by a self-administered online survey, that includes both closed-ended and open-ended question sets. An Australian commercial research panel provider is used to gather a national sample of 380 Australian female fashion consumers, aged eighteen years or older. The present study adopts a concurrent nested mixed methods approach by involving the collection of both qualitative and quantitative data from the sample of

participants within a single study (Creswell & Clark 2007). This study adopts a quantitative method to guide the study while a qualitative method was used to address different questions and to address question from multiple perspectives, thereby enriching the findings from the quantitative data (Creswell & Clark 2007).

1.6 Definitions of Key Terms

This section provides definitions of key terms which will be used throughout the thesis.

Table 1. 1 Definition of key terms

Terminology	Definitions
Fast fashion	Fast fashion offers constant renewal of fashionable designs and affordable apparel for mass consumption (Bruce, Daly & Towers 2004; Barnes & Lea-Greenwood 2010; Nenni, Giustiniano & Pirolo 2013). Fast fashion is designed to capture the trend of the moment (Nenni, Giustiniano & Pirolo 2013); it also refers to low quality, inexpensive apparel products that imitate present luxury fashion trends and has low levels of re-usability and recyclability (Joy *et al.* 2012; Cho, Gupta & Kim 2015a).
Slow fashion	Slow fashion typically describes long-lasting, locally manufactured clothing, primarily made from sustainably sourced fair-trade fabrics (Fletcher 2010; Bailey 2016; Semple 2016). It aims to reduce fashion seasons and trends by emphasizing timeless style with high product quality and increased versatility and durability that is manufactured in a sustainable and ethical way (Fletcher 2007).
Sustainability	Sustainability entails environmental protection as well as delivery of social justice and economic wellbeing to present and future generations (World Commission on Environment and Development 1987). It is an integrative concept, which concerns a balance among environmental, social and economic sustainability (Cato 2009; Hansmann, Mieg & Frischknecht 2012; Epstein & Buhovac 2014).

Consumer decision-making process	Consumer decision-making explores the ways consumers make up their minds about the purchase of goods and services (Quester *et al.* 2014). The Engel-Blackwell-Miniard Model (EBM Model) involves seven major stages: need recognition, information search, pre-purchase alternative evaluation, purchase, consumption, post-purchase alternative evaluation and divestment (Engel, Blackwell & Miniard 1995).
Utilitarian shopping motivation	A utilitarian shopping motivation is driven by cognitive systems (Venkatraman 1991). It is characterised as product-oriented (Dawson, Bloch & Ridgway 1990), task-related, rational, cognitive, and extrinsic (Batra & Ahtola 1991; Babin, Darden & Griffin 1994; Hoffman & Novak 1996; Arnold & Reynolds 2003; Kang & Park-Poaps 2010; Irani & Hanzaee 2011; Abdul Karim, Kumar & Abd Rahman 2013).
Hedonic shopping motivation	A hedonic shopping motivation is driven by a desire to seek happiness, fun, joy, fantasy, playfulness, pleasure, amusement, and enjoyment (Jin & Jai-Ok 2003; Demangeot & Broderick 2007; To, Liao & Lin 2007). It is characterised as 'recreational, pleasurable, intrinsic and stimulation-oriented' (Nguyen, Nguyen & Barrett 2007, p. 270).
Buyer remorse	Buyer remorse occurs when a consumer perceives the alternative yields greater desirability or satisfaction when compared with the chosen purchase (Kaur 2014; Akbari & Radmand 2016). Consumers then experience an unpleasant state of mind and feel regret upon their purchase (Kaur 2014).
Cognitive dissonance	Cognitive dissonance has been defined as psychological discomfort (Carlsmith & Aronson, 1963; Elliot & Devine, 1994), or a psychologically uncomfortable state (Festinger, 1957; Menasco & Hawkins, 1978), that results from a contradiction between attitude components and behaviour (Festinger 1957; Quester *et al.* 2014). It is linked with anxiety, uncertainty or doubt (Menasco & Hawkins, 1978; Montgomery & Barnes, 1993;

	Mowen, 1995). This psychological discomfort triggers consumers to seek consistency between their cognitions and reduce their levels of dissonance (Quester *et al.* 2014).
Perceived risks	Perceived risk is the uncertainty consumers face when they cannot foresee the consequences of their purchase decisions (Schiffman & Kanuk 2000, p. 153). It is a multidimensional construct which includes social risk, psychological risk, performance risk, financial risk, time risk and physical risk (Cox & Rich 1964; Roselius 1971; Jacoby & Kaplan 1972; Peter & Tarpey 1975; Peter & Ryan 1976; Shimp & Bearden 1982; Stone & Grønhaug 1993; Dholakia 2001; Cherry & Fraedrich 2002; Chen & He 2003).
Fashion involvement	Fashion clothing involvement concerns consumer-fashion clothing attachment or relationships, or the extent to which an individual's level of interest in clothing is meaningful and engaging in their life (O'Cass 2004).
Purchase intention	Purchase intention refers to a consumer's tendency or plan to purchase a particular good or service within a designated time or in the future (Flavián, Guinalíu & Gurrea 2006). It implies the probability of a consumer's willingness to purchase (Dodds, Monroe & Grewal 1991) and the motivation to perform a certain behaviour (Ajzen 1985).

1.7 Delimitations of Research Scope

The present study contains some delimitations of scope. Delimitations narrow the scope of study and specify what is excluded (Creswell 2009). The population for the study was confined to Australian female fashion consumers, aged 18 years or older, from an Australian research panel. No other panellists or populations were considered in the study. Female fashion consumers were chosen as the study population because this was a descriptive and exploratory study and the researcher endeavoured to establish the characteristics, fashion purchase behaviour, decision-making process as well as the level of risk perceptions, fashion involvement and purchase intention of the average female fashion consumer in Australia. Owing to previous research studies confirming that there

is high propensity of female consumers using fast fashion (Morgan & Birtwistle 2009; Hill & Lee 2015), it was also felt that female participants would be more likely to be able to answer questions pertaining to the most well-known fast and slow fashion brands with some degree of knowledge, as these brands predominantly cater to the female fashion industry.

1.8 Thesis Structure

This thesis consists of five chapters. Chapter One has included an overview of the research, a statement of the research problem, and the three research questions. The chapter also provided the contribution of the research, an overview of the research methodology, definitions of key terms, and delimitations of research scope.

Chapter Two presents a detailed overview of the literature related to the research topic. In order to establish the context for the research, Chapter Two starts with the principle of corporate social responsibility, sustainable and ethical consumption, as well as today's fashion environment. This is followed by a detailed discussion of the concepts of fast fashion and slow fashion as well as their definitions, characteristics and sustainability issues in fashion. The chapter also provides a review of consumer behaviour, the consumer decision-making model, shopping motivations, as well as the concept of buyer remorse and cognitive dissonance. A discussion follows of the literature related to perceived risk which predicts consumer involvement and purchase intention. At the conclusion of the chapter, the research propositions are developed from the literature related to the research topic.

Chapter Three details the research methodology, commencing with the research approach, followed by the presentation of the research sample frame and characteristics, description of the survey instrument, pre-testing, the data collection procedure, and data analysis instruments. The chapter concludes with a brief explanation of the study's ethical considerations.

Chapter Four presents the results of the data analysis. The chapter starts with the results of preliminary analysis, followed by the presentation of qualitative and quantitative analysis for the three research questions.

Chapter Five provides a detailed discussion of the research findings. The chapter incorporates the research propositions of the study and the answers to the research questions, followed by the contributions of the research. The chapter also includes implications for policy and practice as well as a description of the limitation of the study. At the conclusion of the chapter, directions for further research are presented.

1.9 Chapter Summary

This chapter provided an overview of the research and laid the foundation for the thesis. The background to the research was presented, along with the statement of the research problem. Significance of the research was discussed along with research objectives and specific research questions. The chapter also provided a summary of the research methodology and concluded with an outline of the structure of the thesis. The thesis now proceeds with Chapter Two, which provides a detailed examination of the literature on the consumer decision-making process, consumer behaviour in fast fashion and slow fashion, along with concepts of perceived risks, consumer involvement and purchase intention.

CHAPTER 2: LITERATURE REVIEW

2.1 Chapter Overview

This chapter presents a detailed overview of the literature related to the research topic. The main objective of this chapter is to provide a discussion of the literature on the consumer decision-making process, consumer behaviour in fast fashion and slow fashion, along with the concepts of perceived risk, consumer involvement and purchase intention. In order to establish the context for the research, the chapter starts with the principle of corporate social responsibility, sustainable and ethical consumption, as well as today's fashion environment. This is followed by a discussion of fast fashion and slow fashion as well as their definitions, characteristics and sustainability issues in fashion. The chapter also provides a review of consumer behaviour, the consumer decision-making model, shopping motivations, as well as concepts of buyer remorse and cognitive dissonance. This is followed by a detailed discussion of the literature related to perceived risks which predicts consumer involvement and purchase intention. At the conclusion of the chapter, research propositions are developed from the literature related to the research topic and questions.

2.2 Corporate Social Responsibility

The notion of a sustainable business means no longer simply focusing on profit making (Baron 2001; Rangan, Chase & Karim 2015; Bhardwaj *et al.* 2018). To achieve a competitive advantage, businesses have to undertake a broader obligation by taking greater responsibility and accountability towards the environment and society (Baron 2001; Kotler & Lee 2005; Surroca, Tribó & Waddock 2010; Bauman & Skitka 2012; Ahamad Nalband & Al-Amri 2013; Grimmer & Bingham 2013; Shen & Benson 2014; Saeidi *et al.* 2015; Rodriguez-Fernandez 2016). As a result, many businesses have reacted by increasingly engaging themselves in the principle of corporate social responsibility and placing more emphasis on displaying their corporate social responsibility effort to stakeholders and consumers (Bauman & Skitka 2012; Ahamad Nalband & Al-Amri 2013; Shen & Benson 2014; Rangan, Chase & Karim 2015; Bhardwaj *et al.* 2018).

In the past few decades, corporate social responsibility has become a subject of interest for academics and organizations (Maignan 2001; Mohr, Webb & Harris 2001; Snider, Hill

& Martin 2003; Kotler & Lee 2005; Carrington, Neville & Whitwell 2010; Öberseder, Schlegelmilch & Gruber 2011; The European Commission 2011; Bauman & Skitka 2012; Nejati & Ghasemi 2012; Ahamad Nalband & Al-Amri 2013; Shen & Benson 2014; Rangan, Chase & Karim 2015; Saeidi *et al.* 2015; Diddi & Niehm 2016; Al-Hadi *et al.* 2017; Dyck *et al.* 2019). Corporate social responsibility has been placed in a broader scope with varying definitions. Carroll (1991) initially proposed that corporate social responsibility included four types of responsibilities, namely, economic, legal, ethical and philanthropic. Mohr, Webb and Harris (2001, p. 47) extended the concept of corporate social responsibility and defined it as 'a company's commitment to minimizing or eliminating any harmful effects and maximizing its long-run beneficial impact on society'. Kotler and Lee (2005, p. 3) stated that corporate social responsibility is 'a commitment to improve community well-being through discretionary business practices and contributions of corporate resources'. This notion was further detailed The European Commission (2011), which defined corporate social responsibility as 'the responsibility of enterprises for their impact on society'. The Commission also highlighted that corporate social responsibility should be 'company led by following the law and integrating social, environmental, ethical, consumer, and human rights concerns into their business strategy and operations and core strategy' (The European Commission 2011). Though corporate social responsibility remains the dominant term for socially and environmentally responsible corporate conduct, scholars also used other terms depending on the aspects of corporate social responsibility they emphasize, for instance, corporate sustainability (Van Marrewijk 2003; Montiel 2008), corporate citizenship (Valor 2005), and corporate social performance (Remisová & Búciová 2012; López & Romero 2014).

During recent decades, consumers have progressively become more aware of corporate social responsibility (Carrigan & Attalla 2001; Maignan 2001; Mohr, Webb & Harris 2001; Forno & Ceccarini 2006; Balsiger 2010; Ahamad Nalband & Al-Amri 2013; Chatzidakis & Lee 2013; Bhardwaj *et al.* 2018). Balsiger (2010) revealed that consumers reward socially responsible companies by choosing their products (Mohr, Webb & Harris 2001; Forno & Ceccarini 2006; Yoon, Gürhan-Canli & Bozok 2006; Marin & Ruiz 2007; Marin, Ruiz & Rubio 2009; Chernev & Blair 2015) and punishing socially irresponsible corporate behaviour by calling for boycotts (Mohr, Webb & Harris 2001; Snider, Hill & Martin 2003; Forno & Ceccarini 2006; Pirsch, Gupta & Grau 2007). Similarly, Park, Choi and Kim (2014)

revealed that corporate social responsibility creates a halo effect around a firm that enhances the company's positive image, while Grappi, Romani and Barbarossa (2017) suggested that greater knowledge of unsustainable practices by companies influences consumer behaviour and judgements.

In recent decades, people have become more concerned about borrowing 'environmental capital' from future generations (Epstein & Buhovac 2014; Bjørn *et al.* 2017). To ease the strain on limited resources and to conserve natural resources for future generations, people have become more aware of the notion of sustainability (Caniato *et al.* 2011; Bjørn *et al.* 2017; Illankoon, Tam & Le 2017). Murmura, Bravi and Palazzi (2017) indicated that the definition of corporate social responsibility embraces a vast number of concepts concerning sustainability. Dyllick and Hockerts (2002) revealed that corporate sustainability is an evolution of corporate social responsibility that applies sustainable development to the business level and it represents the capability to satisfy the needs of the firm's direct and indirect stakeholders (e.g., shareholders, employees, clients, pressure groups, communities etc.), without compromising the ability to meet the needs of future stakeholders.

The concept of sustainability emerges from sustainable development (Epstein & Buhovac 2014). It is a broad and complex concept, and the most widely accepted definition comes from the World Commission on Environment and Development, also known as the Brundtland Commission. According to the 1987 Brundtland Report, 'sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs' and an 'equitable sharing of the environmental costs and benefits of economic development between and within countries' (World Commission on Environment and Development 1987, p. 16).

Sustainability entails environmental protection as well as delivery of social justice and economic wellbeing to the present and future generations (World Commission on Environment and Development 1987). It is an integrative concept, which concerns a balance among environmental, social and economic sustainability (Cato 2009; Hansmann, Mieg & Frischknecht 2012; Epstein & Buhovac 2014; Boyer *et al.* 2016; Illankoon, Tam &

Le 2017). Therefore, the integration of sustainability requires active participation from government, businesses and consumers (Epstein & Buhovac 2014).

2.3 Sustainable and Ethical Consumption

In 1994, the Oslo Symposium defined sustainable consumption as follows:

> the use of goods and services that respond to basic needs and bring a better quality of life, while minimizing the use of natural resources, toxic materials and emissions of waste and pollutants over the life cycle, so as not to jeopardize the needs of future generations (International Institute for Sustainable Development 2017).

The United Nations further stated sustainable consumption and production is about 'promoting resource and energy efficiency, sustainable infrastructure, and providing access to basic services, green and decent jobs and a better quality of life for all' (United Nations 2019). Thereby, it aims at "doing more and better with less".

Crane and Matten (2004, p. 290) described ethical consumption as 'the conscious and deliberate decision to make certain consumption choices due to personal moral beliefs and values', while Jobber (2006, p. 217) defined ethical consumption as 'the taking of purchase decisions not only on the basis of personal interests but also on the basis of the interests of society and the environment'. As a result, Goworek *et al.* (2012, pp. 936-937) acknowledged that 'ethical consumption is closely connected with social and environmental sustainability, therefore, sustainable and ethical consumption are consequently directly related concepts and the terms are often used interchangeably'.

With increased media coverage, proliferating levels of information, as well as greater availability and accessibility of alternative products (Newholm & Shaw 2007; Chernev & Blair 2015), consumers are increasingly recognising sustainable and ethical consumption (Pomering & Dolnicar 2009; Vermillion & Peart 2010; The Co-operative Group 2012). Yet despite increased recognition, evidence suggests that there is a gap between purchase intention and actual purchase behaviour, as consumers don't always understand what a sustainable or ethical product is (Bockman, Razzouk & Sirotnik 2009; Carrington, Neville & Whitwell 2010; Grimmer & Bingham 2013; Grimmer & Woolley 2014). Nevertheless, some consumers react by boycotting or refraining from products and services that are

considered to create a destructive impact on society and the environment (Mohr, Webb & Harris 2001; Snider, Hill & Martin 2003; Forno & Ceccarini 2006; Pirsch, Gupta & Grau 2007; Balsiger 2010), and rather desire products and services that are produced in a social and environmentally friendly way (Mohr, Webb & Harris 2001; Forno & Ceccarini 2006; Yoon, Gürhan-Canli & Bozok 2006; Marin & Ruiz 2007; Marin, Ruiz & Rubio 2009; Balsiger 2010; Chernev & Blair 2015). As indicated by Atif, Charfi and Lombardot (2013), ethical consumption is no longer restricted to "fair trade", it encompasses issues such as minimization of carbon emissions, animal welfare, prevention of labour exploitation, local sourcing, sustainable and moralistic (Vermeir & Verbeke 2006; Luedicke *et al.* 2010; Zander & Hamm 2010; Davies & Gutsche 2016). This phenomenon of combining ethics and shopping has progressively become more mainstream in the fashion industry.

2.4 Fashion Today

Pookulangara and Shephard (2013) highlighted that fashion is filled with contradictions. Consumers reveal that they are aware of the detrimental effects of fashion consumption and production on the environment, natural resources and people (Beard 2008); however, they persist in purchasing fast fashion (Johansson 2010). In the twenty first century, fierce competition, lower labour and production costs, combined with technological advancement has led to a further reduction in fashion retail prices, and an ever faster increase in consumer demand in fast fashion (Cline 2012). Barnes and Lea-Greenwood (2006) indicated that fast fashion is a manufacturing response to consumer demand for newness. As a result, fast fashion apparel products are notably appealing to consumers who are fashion conscious and subscribe to a culture of impulse purchase (Madhani 2013).

Simultaneously, the efficient and effective mass manufacturing system in developing countries has converted the fashion industry into an oversaturated market in which society has seen an overwhelming number of new fashion items and fashion shops, but also unsold clothing (Niinimäki 2013). As marketers and retailers promote consumerism to drive sales, this accelerates overconsumption and materialism and eventually jeopardises the economy and the environment through exploitation of both natural resources and labour (Drew & Yehounme 2017; Nini 2018).

2.5 Concept of Fast Fashion

Fast fashion is not a new phenomenon. As indicated in previous study, the fashion and textile industry has drastically evolved over the past 30 years (Bhardwaj & Fairhurst 2010). Before the late 1980s, traditional fashion designers and retailers capitalized their abilities to dictate the fashion trends and forecast consumer demand (Guercini 2001). However, in the early twenty first century, mainstream fashion retailers dominated the market and switched the industry from product driven to buyer driven where retailers use real-time data to understand consumer desires and respond to their needs instantly (Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Mehrjoo & Pasek 2014; Taplin 2014).

2.5.1 Definition of Fast Fashion

Fast fashion is a contemporary terminology to describe fashion retailers providing a response to consumer demand by offering ever-newer fashion apparel products with shorter lifespans in limited supply to the market as speedily and inexpensively as possible (Byun & Sternquist 2008; Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Cachon & Swinney 2011; Gabrielli, Baghi & Codeluppi 2013). It also refers to inexpensive clothing that imitates present luxury fashion trends (Joy *et al.* 2012; Cho, Gupta & Kim 2015a). Fast fashion was initially defined by Moore and Fernie (2004, p. 31) as 'the various strategies that fashion companies use in order to respond commercially to the latest fashion trends'. This notion was further detailed by Barnes and Lea-Greenwood (2006, p. 259) as:

> a business strategy which aims to reduce the processes involved in the buying cycle and lead times for getting new fashion product into stores, in order to satisfy consumer demand at its peak.

As presented in Chapter One, Kate Fletcher subsequently defined fast fashion as:

> a combination of high speed production - tracking sales with electronic tills, and just-in-time manufacturing that now makes it possible to turn a design sketch or a sample into a finished product in as little as three weeks - and high speed, high volume consumption (Fletcher 2008, p. 161).

Cook and Yurchisin (2017, p. 143) extended the concept of fast fashion and defined it as 'a business strategy that reflects quick response to emerging trends by enhancing design and product assortments quickly and effectively to increase product value and demand for short-cycle fashion products'. Fast fashion, with a clear focus on the speedy transformation of low priced stylish apparel products (Tokatli 2007), not only aims for consumers to purchase impulsively (Remy, Speelman & Swartz 2016), but also inherently encourages a culture of disposability (Cobbing & Vicaire 2016; Miller 2016).

2.5.2 Characteristics of Fast Fashion

To better explain the meaning of fast fashion, Doeringer and Crean (2006, p. 17) indicated:

> the key ingredient of fast fashion is the ability to track consumer preferences quickly and to identify potentially popular new designs through daily proximity to fashion markets, fashion images, and fashion makers.

Barnes and Lea-Greenwood (2010, p. 762) pointed out in their study that 'fast fashion is about the ability to react to trends and improve response times, therefore fast fashion is linked with the concept of supply chain management and quick response'. To define the characteristics of fast fashion within the context of the supply chain, the industry employs just-in-time manufacturing (Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Wang 2011; Choi *et al.* 2014; Taplin 2014) to reduce its costs by holding low stock to meet market demand and updating its collection continuously. In addition, to execute efficient communications between retailers and merchandise vendors, fast fashion employs quick response supply chain strategies by utilizing on-line electronic communications (Sull & Turconi 2008; Barnes & Lea-Greenwood 2010) to provide consumers with the right product at the right time (Bruce & Daly 2006; Sull & Turconi 2008; Barnes & Lea-Greenwood 2010). To react and adapt to the dynamic fashion consumer demand, fast fashion employs agile supply chains (Christopher, Lowson & Peck 2004; Barnes & Lea-Greenwood 2010) to boost flexibility and accelerate the sales of fashion apparel products with short production and distribution lead times (Bhardwaj & Fairhurst 2010; Cachon & Swinney 2011; Choi *et al.* 2014; Mehrjoo & Pasek 2014; Taplin 2014).

Fast fashion is the key trait of the global competitive fashion industry. Globalization leads to lower production costs and consequently increasingly lower apparel prices (Claudio

2007; Ledezma 2017). In addition, technological advancement and mass communication fosters consumers' accessibility of the latest trends and styles (Djelic & Ainamo 1999; Tokatli 2007; Rahman & Gong 2016). Recognizing the changes in consumer lifestyle and consequent demand for novelty (Barnes & Lea-Greenwood 2006), fast fashion offers the market with constant renewal of fashionable designs and affordable apparel items to the consumer masses (Barnes & Lea-Greenwood 2010; Nenni, Giustiniano & Pirolo 2013).

Madhani (2013, p. 37) characterized fast fashion as 'short product life cycles, high levels of impulse buying, high volatility as well as low predictability of demand'. As the fashion market is synonymous with rapid change (Christopher, Lowson & Peck 2004), new styles swiftly replace the old. Fast fashion is designed to capture the trend of the moment (Nenni, Giustiniano & Pirolo 2013); therefore, it is considered to have short product life cycles and high volatility as well as low predictability of demand (Madhani 2013). Fast fashion retailers, to succeed with continual economic growth and to avoid the entire markdown process, accelerate the sales of apparel products with a shorter life cycle becomes necessary (Christopher, Lowson & Peck 2004). To fuel consumer demand for product variety and choice, as well as motivating consumers to visit retail stores more frequently, fast fashion retailers speed up the trends and shorten the fashion seasons with small collections of merchandise (Byun & Sternquist 2008; Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Cachon & Swinney 2011; Choi *et al.* 2014; Mehrjoo & Pasek 2014; Taplin 2014; Gupta & Gentry 2016).

To promote a scarce value for consumers and to establish the idea of 'Here today, gone tomorrow' (Brodish, Nixon & Cirka 2011, p. 355), fast fashion retailers strategically create product scarcity by deliberately limiting apparel product availability (Moore & Fernie 2004; Byun & Sternquist 2008; Gupta & Gentry 2016). This is to urge consumers to make impulsive purchases in fear of product scarcity in the future (Byun & Sternquist 2008; Gupta & Gentry 2016). Such a retail environment accelerates consumers' perceptions of perishability and scarcity and thus motivates consumers' desire for in-store hoarding, where consumers take possession of a product and retain it while shopping (Byun & Sternquist 2008; Gupta & Gentry 2016), and in-store hiding behaviours, where consumers intentionally remove and hide the desired product to avoid other consumers' sight (Gupta & Gentry 2016).

In response to the intensifying competition and rapid speed of release, fast fashion mass produces low quality inexpensive apparel products to satisfy consumer expectations of enhanced designs and product assortments (Fletcher 2010; Cline 2012). As a result, these poorly produced, low price, low quality fast fashion products prompt consumers to purchase more than necessary (Woodward 2007; Tokatli 2008). As the attributes of fast fashion are comparable with a McDonald's fast food restaurant, Ritzer (2008) highlighted that fast fashion retailing is also known as fashion McDonaldization. Indeed, fast fashion and fast food are comparable as both business model emphasize fast paced and efficient, mass production and standardization as well as draw on low cost materials and labour (Fletcher 2010; Chang & Jai 2015). In addition, fast fashion and fast food are designed to deliver inexpensive, simple to produce products to the consumer in a speedy manner (Fletcher 2010). Also, in the likeness of McDonald's, fast fashion is produced in a way to distribute, sell and consume homogeneously in an ever-increasing amount (Fletcher 2010). Thus, fast fashion is often considered for immediate consumption without excessive physical quality (Ghemawat & Nueno 2003; Bly, Gwozdz & Reisch 2015; Wicker 2016), and its obsolescence of durability and design (Fletcher 2010) encourages a "throw away" attitude among consumers (Johansson 2010; Niinimäki & Hassi 2011; Perry 2018).

2.5.3 Sustainability Issues in Fast Fashion

According to Barnes and Lea-Greenwood (2006), fast fashion is a manufacturing response to consumer demand for novelty. As a result, fast fashion apparel products are notably appealing to consumers who are fashion conscious and subscribe to a culture of impulse purchase (Madhani 2013). Due to the built-in obsolescence of durability and design (Fletcher 2010), fast fashion products rapidly wear out and become out-of-date (Cobbing & Vicaire 2016; Miller 2016). With its affordability and lack of craftsmanship, consumers are less likely to attach any personal and enduring interactions with their clothing (Cline 2012), and dispose and replace the apparel products quickly and easily (Bly, Gwozdz & Reisch 2015; CBC News 2018). Therefore, fast fashion ends up disposed in landfill sites, or incinerators where they release toxic chemicals (Payne 2014).

The fashion and textile industry is a complex business which involves extremely exploitative industrial chains (Beard 2008). The extensive and diverse supply chains of

production involve raw material extraction, textile fabrication, clothing manufacture, shipping, retail, consumption and ultimately disposal (EcoWatch 2015; Nini 2018). In addition to various material and chemical requirements, the fashion and textile supply chain demands a lot of resources in the form of energy, land and water (Muthu 2014; Nini 2018); therefore, each step of the clothing life cycle leaves a pollution footprint and generates potential environmental and occupational hazards (Claudio 2007; Nini 2018). For example, conventionally grown cotton, constituting about 33 per cent of all textile fibre consumption (Remy, Speelman & Swartz 2016; Drew & Yehounme 2017), is a water intensive crop (Claudio 2007; EcoWatch 2015; Drew & Yehounme 2017). Furthermore, it is one of the world's most chemically dependent crop (Claudio 2007; Conca 2015; EcoWatch 2015; Drew & Yehounme 2017). Despite cotton farming only using 2.4 per cent of the arable land in the world, it consumes 25 per cent of the world's insecticides and 10 per cent of the world's pesticides (EcoWatch 2015; Klein 2016), which can adversely affect farmers' health and contaminate soil, water and biodiversity (Nini 2018). Synthetic fabrics production such as polyester, acrylic and nylon are not water intensive, but they are energy intensive (Drew & Yehounme 2017; Nini 2018). The manufacturing process requires large amount of crude oil and petroleum gas which depletes finite natural resources (Allwood *et al.* 2006), produces harmful wastewater and releases greenhouse gases that can trigger or aggravate respiratory diseases (Claudio 2007; Drew & Yehounme 2017; Nini 2018).

The fabrication of cotton and synthetic fabrics as well as garment manufacturing offers significant employment opportunities and economic benefits to developing and less developed countries. However, fierce global competition often drives the fashion and textile industry to outsource production to countries with fewer regulations and lower production costs, leading to concerns about the use of child labour, underpayment of wages, excessive work hours and poor working conditions for farmers and workers (Claudio 2007; Nini 2018). Kaikobad et al. (2015) argued that the fast fashion industry exploits developing countries' low awareness and loose environmental regulatory systems in the pursuit of lower manufacturing costs. Garment factory workers are often underpaid and exposed to unsafe workplace conditions where they handle materials such as cotton, synthetic fabrics and leather that require extensive processing (Remy, Speelman & Swartz 2016; Nini 2018). Owing to lower levels of regulation, lack of unions

and of supply chain transparency, some of these manufacturers and contractors may not maintain required ethical standard in terms of labour practices, wages, working hours and working conditions (Cho, Gupta & Kim 2015a; Nini 2018). This contributes to exploitation of both natural resources and labour in less developed countries (Nini 2018).

Cobbing and Vicaire (2016) state that high levels of energy use is one of the contributing reasons that the fashion and textile industry is regarded as one the most polluting in the world. During the clothing manufacturing process, raw materials can be shipped to countries where manufacturing costs are cheaper (Cobbing & Vicaire 2016). Materials are then milled, woven into fabrics, cut and assembled into garments (Claudio 2007). The extensive transportation to distant manufacturers, along with the reliance of heavy machinery during the manufacturing process, results in greater greenhouse gas emission (Claudio 2007). In addition, toxic chemicals used in textile pre-treatment and dyeing are potentially harmful to the health of the workers (Nini 2018). Furthermore, a tremendous of energy is consumed for steam, and trillions of gallons of fresh water are used in the dyeing and finishing of textiles, which increasingly exploits natural resources (Nini 2018). Untreated dye sewage discharged from manufacturing plants into rivers eventually spreads around the world and impacts the ecosystem (EcoWatch 2015; Drew & Yehounme 2017; Nini 2018). Additionally, once the apparel products are manufactured, they are transported by airfreight, rail, container ships and trucks to the fast fashion retailers globally (EcoWatch 2015).

The sustainability impact of fast fashion continues after consumers purchase the apparel products (Remy, Speelman & Swartz 2016). Allwood *et al.* (2006) revealed that post-purchase washing and tumble drying at high temperatures constitutes about 60 per cent of the energy used in the life cycle of a cotton t-shirt. According to a report conducted by the Waste and Resources Action Programme in 2012, carbon dioxide emissions from energy use in washing and drying clothes are equivalent to around 10 per cent of the total carbon dioxide emissions from cars across the UK (Waste & Resources Action Programme 2012). The high energy use in washing, drying and ironing creates greenhouse gases and leads to global climate change (Allwood *et al.* 2006). Furthermore, the use of poisonous laundry detergents containing hazardous chemicals also creates harmful effects on the environment (Hiller Connell 2011). Dry cleaning is also risky to health and the

environment as dry cleaning solvents are toxic and leave residue, create carbon emissions and cause air pollution (Hiller Connell 2011). Additionally, synthetic microfibers are released from clothes when they are washed and eventually pollute marine environments and ecosystems (Cobbing & Vicaire 2016; Nini 2018; Perry 2018; Dahlstrom 2019). Indeed, an increasing body of literature suggests that synthetic microfibers have now entered the human food chain not only through the consumption of fish or other aquatic life but also through drinking water (Henry, Laitala & Klepp 2019).

When it comes to donating fast fashion apparel to charities, only 10 per cent of the donated clothing is sold again locally in charity shops and the remaining 90 per cent is typically deemed unsaleable due to poor quality (Claudio 2007; Press 2016). These unsaleable clothes are either sent to developing countries where they are resold, sent to recycling plants to become industrial rags, or go directly to landfill sites or incinerators (Birtwistle & Moore 2007; SBS 2018). In this way, this unsaleable clothing can be said to have adversely impacted the cultural value of local production and local textile traditions in developing countries (CBC News 2018). As new fast fashion garments are priced almost as inexpensively as quality used clothing (Claudio 2007), it will gradually weaken the demand for the second hand market. According to the Textiles Market Situation Report in 2016, demand overseas from the reuse and recycling market for used textiles from the UK has dropped significantly (Waste & Resources Action Programme 2016). This may lessen the incentive for recyclers and exporters to collect second hand clothing for reuse and recycling and increase the proportion sent to landfill sites and incineration, thus wasting environmental and economic opportunities (Waste & Resources Action Programme 2016), as well as initiating a second hand clothing crisis (Messenger 2016).

Due to the low price, short lifespan and lack of craftsmanship, fast fashion apparel products lose their intrinsic value (Byun & Sternquist 2008; Fletcher 2010). Furthermore, as the cost of fast fashion is low, it has made the costs for repairing and mending comparatively too high (Fletcher 2010). As a result, consumers are less likely to attach any personal and enduring interactions with their apparel products (Cline 2012). When it comes to disposing of used clothing, there is a higher tendency to throw away fast fashion apparel instead of recycling, due to its loss of instant attraction, poor quality and low resale value (Joung 2014; Wicker 2016). Consequently, this leads to a deliberate

shortening of the product lifecycle and creates excessive waste of resources and economic loss (Byun & Sternquist 2008; Fletcher 2010).

Lastly, the final disposal of fast fashion clothing into landfill sites or incinerators continues to jeopardise the quality and sustainability of the environment (Klein 2016). With the accelerating use of synthetic fabrics in fast fashion products, burning these items in incinerators can release hazardous chemicals and greenhouse gases into the air (Cobbing & Vicaire 2016; Nini 2018), and the bulk of non-biodegradable materials will remain in landfill indefinitely (Klein 2016). This increases the earth's solid waste load (Jung & Jin 2014).

According to the studies conducted by Hiller Connell (2011) as well as Remy, Speelman and Swartz (2016), when consumers lose attachment with their clothing, they will not engage with the environmental and social concerns of their fashion. Fast fashion not only promotes continuous demand for inexpensive stylish clothing speedily, it also simultaneously promotes disposability. That is why there is an intrinsic contradiction between fast fashion and the notion of environmental sustainability (Bly, Gwozdz & Reisch 2015).

2.6 Concept of Slow Fashion

In 2013, the Rana Plaza building and garment factory in Bangladesh collapsed due to structural failure resulting in the death toll of approximately 1,130, with a further 2,500 people being injured (Hoskins 2015). This event resulted in a strong international focus on fashion retailers and their outsourced garment factories as well as the issue of exploitation of vulnerable workers (Yardley 2013). The incident resulted in calls for the fashion industry to undertake reform and precipitated stronger calls for sustainable and ethical conduct (Castle 2014).

Owing to rising media focus on the working circumstances in the garment industry, there is anecdotal evidence that consumers are becoming more conscious of buying ethical and environmentally responsible textiles and clothing (Yoo, Divita & Kim 2013; Kim & Hall 2015; Jorgensen & Venkatachalam 2016; LeFrak 2016; Sadachar *et al.* 2016). With the increase in socially and environmentally conscious shoppers, consumers expect more

transparency in clothing supply chains and show more concern for apparel products that are produced ethically and sustainably (Bhaduri & Ha-Brookshire 2011). Slow fashion is about taking into account more ethical considerations for workers and the environment in the process of producing clothing (Bailey 2016; Semple 2016; Hill 2018), including ethical and responsible sourcing of fabrics and raw materials as well as providing safe working conditions and fair wages for workers (Bailey 2016).

Fletcher (2007) stated that slow fashion aims to alter consumers' and manufacturers' mindsets from quantity to quality. According to Jung and Jin (2014), slow fashion aims to reduce the speed of the fashion cycle by slow production and slow consumption. Slow production means making clothing that is designed to be cherished through craftsmanship and creating clothes that last (Fletcher 2007; Seidemann 2016; Hill 2018), while slow consumption means consumers buying fewer purchases, of higher quality products, that are made in a sustainable and ethical manner with increased longevity (Fletcher 2007; Seidemann 2016).

2.6.1 Definition of Slow Fashion

Jung and Jin (2016b, p. 540) pointed out that 'slow fashion emerged as the antithesis of the current fast fashion system'; it is another course of action that can solve the environmental and social unsustainability in the fashion industry. As stated in Chapter One, the term "Slow fashion" was created by Kate Fletcher in 2007. Fletcher borrowed the concept of the Slow Food Movement, which was launched in 1986 by Carlo Petrini in Italy (Fletcher 2007) as a response to the fast food lifestyle of standardization and the steady abandonment of cultural differences in the food industry (Fletcher 2010; Johansson 2010; Hadden 2012). The Slow Food Movement promotes enjoyment of food with a commitment and responsibility to the environment and the community (Hadden 2012).

As stated in Chapter One, Kate Fletcher, a leading slow fashion academic, described slow fashion as follows:

> slow fashion is about designing, producing, consuming and living better. Slow fashion is not time-based but quality-based (which has some time components). Slow is not the opposite of fast – there is no dualism – but a different approach in which designers,

> buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems (Fletcher 2007, p. 61).

Seidemann (2016) defined slow fashion as decelerating the consumeristic cycle by encouraging less and fewer purchases of higher quality and more durable clothing, that is manufactured in a sustainable and ethical way. Semple (2016) acknowledged the complexities of slow fashion and recognized consumers may view slow fashion from different perspectives. She indicated that:

> Choosing slow fashion means simply: to take responsibility for the choices you make around your consumption of clothing, while participating in ongoing education about the complexities, and while taking into account your personal life circumstances by making the most ethical choice you can at the time. This includes:
>
> - How much clothing you choose to own
> - Where the materials are sourced from
> - What the materials are and how they are processed
> - Who makes them and the conditions they work under
> - The industry that surrounds the making of those clothes
> - The transport miles involved in getting it from where it was grown and made to you
> - The longevity and durability of the piece
> - What happens to the piece of clothing after it is no longer useful to you or wearable (Semple 2016).

Hill (2018) indicated that slow fashion is an awareness and approach to fashion, which considers the processes and resources required to manufacture clothing, particularly focusing on sustainability. It involves buying higher quality garments that are long lasting and values fair treatment of labourers, animals and the environment (Hill 2018).

Slow fashion is a contemporary notion in the fashion and textile industry (Pookulangara & Shephard 2013), and as can be seen, the definition of slow fashion is fluid and evolving though at its core are issues of quality, durability, ethics, sustainability and longevity.

2.6.2 Characteristics of Slow Fashion

To provide a comprehensive explanation of slow fashion, Clark (2008, p. 428) highlighted that the 'slow approach offers more sustainable and ethical ways of being fashionable that have implications for design, production, consumption, and use.' Clark (2008) also identified three characteristics of slow fashion: the valuing of local resources and distributed economies; transparent production systems and less intermediation between producers and consumer, and sustainable and sensorial products.

According to Dickson, Cataldi and Grover (2016) and Hill (2018), slow fashion supports the development of local businesses and craftsmanship by emphasizing the value and the adoption of local materials, resources and skills to encourage diversity. Since slow fashion puts emphasis on revaluing and sustaining cultural practices as well as reviving lost hand skills (Clark 2008), the prices for slow fashion products are inevitably higher due to the incorporation of local resources, local craftsmanship and fair wages (Clark 2008; Dickson, Cataldi & Grover 2016; Hill 2018). In addition, slow fashion addresses local cultural practices and authenticity. Being tailor-made by hand, with traditional craftsmanship for individual clients, slow fashion acknowledges consumer needs through co-creation and thus fosters connection between producers and consumers (Clark 2008; Cataldi, Dickson & Grover 2010). Furthermore, slow fashion is manufactured in small quantities with a more timeless style, having designs with versatility and increased longevity; thus, slow fashion is a new form of couture that consumers treat as an investment (Clark 2008). Thus consumers are encouraged to attach personal and enduring interactions with individual apparel products through consumption and use (Clark 2008).

Jung and Jin (2014) indicated that slow fashion is about reducing the speed of the fashion cycle by slow production and slow consumption, as well as taking into consideration the welfare of the labourers, communities and the environment (Fletcher 2007; Clark 2008; Cataldi, Dickson & Grover 2010; Semple 2016). Slowing down allows manufacturers and consumers to take more time to formulate more environmentally conscious decisions that could help to avoid further environmental destruction (Hadden 2012). As a result, slow fashion aims to shift consumers' mindset from acquiring short-term satisfaction towards long-term sustainability (Hadden 2012). Slow production aims to reduce fashion seasons and trends by emphasizing high quality in terms of design and increased

versatility (Cataldi, Dickson & Grover 2010; Joy *et al.* 2012; Pookulangara & Shephard 2013; Hill 2018).

2.6.3 Sustainability Issues in Slow Fashion

According to Ozdamar Ertekin and Atik (2014, p. 57), 'slow fashion emphasizes balance'. Since slow fashion concerns the impact of production on labourers, communities and the ecosystem (Fletcher 2007; Hill 2018), it does not involve the exploitation of natural and human resources to facilitate manufacturing speed (Fletcher 2007; Hill 2018). It aims to reduce the speed of production and consumption by changing methods and attitudes all along the supply chain from farmers to designers, manufacturers, retailers and consumers (Fletcher 2007).

Slow fashion designers support local communities and economies by sourcing manufacturers, labourers, suppliers and materials locally (Bailey 2016; Semple 2016; Hill 2018). By doing this, transport chains between manufacturers and retailers as well as transport chains between raw material suppliers and manufacturers are shortened substantially, thus relieving wastage on materials, pollution, energy use and carbon footprint (Fletcher 2007; Hadden 2012). Slow fashion products are also made of sustainably grown and more environmentally friendly fabrics that are bio-degradable such as organic cotton, hemp and bamboo that requires fewer pesticides, insecticides, irrigation and other inputs (Claudio 2007). As slow fashion encourages slow production, it enables raw materials and the natural environment to grow and regenerate naturally (Fletcher 2007; Cataldi, Dickson & Grover 2010). To avoid the use to toxic chemicals that impact the health of workers and environment, manufacturers use low impact dyes which are heavy metal free or utilize slow fashion fabrics that are naturally dyed (Bailey 2016).

Slow production allows workers to take off the pressure of time. As they no longer need to meet short lead times (Jung & Jin 2014), this improves workers' quality of life and allows them to devote more time on the garments which enhances the quality of the products (Fletcher 2008). Since slow fashion has a transparent production system (Clark 2008), manufacturers can ensure their workers are paid fair wages and are provided a safe and healthy work environment (Bailey 2016). In addition, slow fashion manufacturers only hire workers who are of legal age for their job (Bailey 2016). Being

fair trade manufacturers, slow fashion manufacturers encourage supportive networks within the supply chain and uphold the principle of decentralized production (Bailey 2016).

Slow fashion emphasizes the quality of workmanship, quality of design as well as the versatility and longevity of a garment (Fletcher 2007). To ensure the longevity of the garment, designers use higher quality fabrics to design "season-less" apparel with increased versatility which generate a longer product lifespan and maximizes its utility (Jung & Jin 2014). As slow fashion encourages slow consumption (Jung & Jin 2014), consumers buy less and make fewer purchases allowing them to take time to fully appreciate the apparel products and fulfil their needs for personal identity (Johansson 2010). In addition, the high quality and high price features of slow fashion facilitate an increase in consumers' perceived value of their garments, thus encouraging them to purchase for life and reduce fashion waste (Fletcher 2007; Jung & Jin 2016a).

Slow fashion is related to sustainability (Fletcher 2007; Hill 2018); it is about more local, organic and less seasonal products (Fletcher 2007; Hill 2018). Slow fashion encourages a consideration of clothing through its life cycle, from raw material extraction, textile fabrication, clothing design, clothing manufacture, shipping, retail, consumption and ultimately disposal of the clothing (EcoWatch 2015).

2.7 Consumer Behaviour

As driven by technological advancement, as well as social and economic changes, the behaviours of consumers are constantly evolving. Consumer behaviour has been a long-term research area in the scholarly literature. It is a complex and dynamic phenomenon which involves individuals seeking for, selecting, purchasing, consuming, evaluating, and disposing of goods, services, activities, experiences or ideas in order to satisfy their needs and desires (Loudon & Della Bitta 1993; Belch & Belch 2003; Schiffman & Kanuk 2004; Hoyer, MacInnis & Pieters 2013; Solomon, Russell-Bennett & Previte 2013; Kotler *et al.* 2014; Schiffman *et al.* 2014). Since consumer behaviour involves many decisions including acquisition, consumption and disposal (Quester *et al.* 2014), in order to understand the drivers and barriers in consumers' purchase of fast fashion and slow

fashion, this study aims to examine fast fashion consumers' and slow fashion consumers' decision-making process.

2.7.1 Consumer Decision-Making Process

A thorough understanding of consumer behaviour is a key to success for any business. As pointed out by Quester *et al.* (2014),

> marketers view the consumer as a problem solver - that is, a decision-making unit that takes in information, processes it (consciously and unconsciously) in the light of the existing situation, and takes action to achieve satisfaction and enhance the lifestyle (Quester *et al.* 2014, p. 19).

Consumer decision-making is a significant component of consumer behaviour; it explores the ways consumers make up their minds about goods and services (Quester *et al.* 2014). Recognizing different stages of the consumer decision process allows marketers to understand what factors contribute to consumer purchase behaviour and what actions should be taken to affect these behaviours (Quester *et al.* 2014).

2.7.2 Consumer Decision Model

This study aims to provide a managerial contribution by informing marketers about the key predictors of fast fashion and slow fashion consumers' decision-making process. In order to evaluate the complex consumer needs and identify marketing opportunities, recognizing and analysing consumer behaviour at each stage of the decision-making process is vital (Quester *et al.* 2014). By examining the purchasing process as a series of sequential steps a consumer takes, the Engel-Kollat-Blackwell (1968) Model (EKB Model) provides a clear picture of the interrelationship between the stages in the decision process. In addition, the model also reflects the influence of individual differences and environmental influences on consumer behaviour (Schiffman *et al.* 2014). Therefore, it is a constructive model to examine fast fashion and slow fashion consumers' decision-making process.

Tan (2010) indicated that the EKB Model builds upon consumer psychology theories and models originally developed by Howard (1963) and Nicosia (1966). It assumes that consumer decision making is a consecutive process that leads to problem solving (Lin &

Chen 2006). The EKB Model focuses on five sequential decision-making steps which consumers go through in their purchase decisions (Engel, Kollat & Blackwell 1978). The five major steps involved in consumer decision-making includes problem recognition, search, alternative evaluation, choice, and outcomes (Engel, Kollat & Blackwell 1978).

Since Engel, Kollat and Blackwell first introduced the consumer decision model in 1968, it has evolved over time and had gone through various modifications to enhance its descriptive capability (Lin & Shih 2012). In the 1980s, the EKB Model was modified as the Engel-Blackwell-Miniard Model (EBM Model), when Miniard joined the research team, with an attempt to elaborate the interrelationship and interactions between its various components and sub components (Lin & Shih 2012). Instead of the simple five stage process, the EBM Model involves seven major stages: need recognition, search, pre-purchase alternative evaluation, purchase, consumption, post-purchase alternative evaluation, and divestment (Engel, Blackwell & Miniard 1995). Goworek *et al.* (2015) stated the earlier version of consumer decision model excluded the process of consumption and divestment of a product, which implied that marketers may overlook the benefits of studying these key components in the product lifespan. Recognizing the sequential steps in decision-making, the EBM Model provides a map revealing how fast fashion and slow fashion consumers may consider, evaluate and purchase. Furthermore, the EBM Model possesses several strengths, including its emphasis on a rational view of purchase behaviour, its scientifically rigour, and its numerous revisions in light of consumer research advances (Howard & Sheth 1989; Stern 1995; Blackwell, Miniard & Engel 2001; Teo & Yeong 2003; May-Plumlee & Little 2006). Therefore, the current study applies the EBM Model to study consumer decision-making process of fast fashion and slow fashion consumers.

To initiate the decision-making process, the EBM Model starts with need recognition (Engel, Blackwell & Miniard 1995). Consumers recognize the need for change when they evaluate a discrepancy between their perceived actual state (the perception of their present situation), and their desired state (the perception of the situation they would like to be in) (Engel, Blackwell & Miniard 1995; Quester *et al.* 2014; Schiffman *et al.* 2014). Once a need has been recognized, consumers search for information and generate a set of preferred alternatives that satisfy their needs (Schiffman *et al.* 2014). Consumers

embark on a search for information internally through relevant information from their own memory, knowledge and experience, as well as externally through marketer generated information or other external sources of information including word of mouth from others, reviews by consumer organizations, and the internet (Engel, Blackwell & Miniard 1995; Quester *et al.* 2014; Schiffman *et al.* 2014). The extent to which consumers conduct external information search depends on their perceived risk of purchase, knowledge about the product, prior experience with the product, and the level of interest in the product (Engel, Blackwell & Miniard 1995; Lamb, Hair & McDaniel 2011; Quester *et al.* 2014; Schiffman *et al.* 2014). During the information search process, a set of evaluative criteria and decision rules are developed (Schiffman *et al.* 2014). Consumers then employ these evaluative criteria to evaluate and compare alternatives and use decision rules to narrow the choice to the preferred alternative (Engel, Blackwell & Miniard 1995; Schiffman *et al.* 2014).

Once the preferred alternative is selected, consumers move into the fourth stage where acquisition of the chosen alternative takes place (Engel, Blackwell & Miniard 1995; Schiffman *et al.* 2014). Consumers then decide on issues such as where to buy, when to buy, and how much to buy. As pointed out by Engel, Blackwell and Miniard (1995), the process of alternative evaluation does not stop once the purchase has been made and the product has been consumed. When consumers come to a decision with a high involvement product, for instance, buying a house, they may experience buyer remorse or cognitive dissonance over doubts, anxieties or regrets about the correctness of their purchase (Quester *et al.* 2014; Schiffman *et al.* 2014).

During and after the consumption process, consumers evaluate the product's perceived performance in the light of their own expectations (Schiffman *et al.* 2014). The outcome of the post-purchase alternative evaluation is the level of consumer satisfaction or dissatisfaction (Quester *et al.* 2014; Schiffman *et al.* 2014). A positive evaluation results in consumer satisfaction which leads to repeat purchases and increased use, whereas a negative evaluation results in consumer dissatisfaction which leads to product returns, brand switching or discontinued use (Quester *et al.* 2014). The EBM Model completes the entire decision-making process with divestment where consumers face the options of disposal, recycling or re-marketing (Engel, Blackwell & Miniard 1995).

2.7.3 Types of Consumer Decision

Lamb, Hair and McDaniel (2011) and Solomon, Russell-Bennett and Previte (2013) indicated that researchers distinguish consumer decisions in terms of a continuum with three broad types: routine response behaviour (or habitual decision-making), limited problem solving and extensive problem solving. Five factors are used to classify the three types of consumer decisions: the level of consumer involvement, degree of information search, the number of alternatives considered, cost of products and length of time to make a decision (Lamb, Hair & McDaniel 2011).

Among the above five factors, the level of consumer involvement is considered as the main determining factor in classifying consumer decisions (Lamb, Hair & McDaniel 2011). As pointed out by various scholars, there is no standard definition of involvement (Houston & Rothschild 1978; Rothschild 1984; Zaichkowsky 1986; Mittal & Lee 1989; Andrews, Durvasula & Akhter 1990; Lamb, Hair & McDaniel 2011; Leung & Bai 2013; Yeh 2013; Lim *et al.* 2019). Engel and Blackwell (1982, p. 273) stated 'involvement is said to reflect the extent of personal relevance of the decision to the individual in terms of his/ her basic values, goals, and self-concept'. Rothschild (1984, p. 216) indicated 'involvement is a state of interest, motivation or arousal; in turn effort is a function of the level of involvement'. While Lamb, Hair and McDaniel (2011, p. 67) defined involvement as 'the amount of time and effort a buyer invests in the search, evaluation and decision processes of consumer behaviour'. Lim *et al.* (2019, p. 4) defined involvement as 'an unobservable state of motivational arousal, or interest towards the consumption (activity) of a product category (object)'.

Routine response behaviour or habitual decision-making are generally associated with low cost frequently purchased products (Lamb, Hair & McDaniel 2011) and require minimal or no conscious effort in decision-making (Solomon, Russell-Bennett & Previte 2013). As consumers are familiar with the product, they engage minimal thought, search or time given to the purchase (Solomon, Russell-Bennett & Previte 2013); therefore, these products pose a low risk to the consumer if they make a mistake in purchasing them, and are also known as low involvement products (Lamb, Hair & McDaniel 2011). Low involvement products are characterized by minimum difference between alternatives

within the same product, and they neither reflect status nor damage the consumer's image.

Limited problem solving is somewhere in between routine response behaviour and extensive problem solving on the decision process continuum (Engel, Blackwell & Miniard 1995). At this extent of problem solving, consumers have set up basic criteria for product evaluation as a result of previous product experience (Lamb, Hair & McDaniel 2011; Schiffman *et al.* 2014). However, as they have not fully ascertained the preferences concerning a select group of brands, consumers usually engage moderate effort in information search to discriminate between various alternatives (Lamb, Hair & McDaniel 2011; Schiffman *et al.* 2014). The level of involvement is consequently moderate.

Extensive problem solving is the response to high involvement products which requires a larger amount of internal and external information search following a complex evaluation of multiple alternatives (Quester *et al.* 2014). High involvement products are more important and have more relevance to the consumers. They carry symbolic meaning, image reinforcement or psychological satisfaction and reflect the consumer's social life, aspirations, fantasies and affiliations (Solomon 1985; Kaiser 1997; Ha & Lennon 2010; Hochgraefe, Faulk & Vieregge 2012; O'Cass & Muller 2015). Consumers usually spend more time seeking out information and they evaluate the alternatives carefully to avoid cognitive dissonance (Lamb, Hair & McDaniel 2011; Schiffman *et al.* 2014), as these products carry a high perceived risk of negative consequences. Consumers may also have little or no previous experience with the product, and so practice extensive problem solving when purchasing an expensive, important, or technically-complicated product, or a product that is seen as an extension of the self (Lamb, Hair & McDaniel 2011; Schiffman *et al.* 2014). Therefore, they are more likely experience doubt, anxiety or regrets about the correctness after purchase (Quester *et al.* 2014).

As stated earlier, the present study aims to examine fast fashion and slow fashion consumers' decision-making process. Fast fashion is considered as a relatively lower involvement product when compared with slow fashion (Liu, Pookulangara & Shephard 2017). The wide global distribution of fast fashion retail shops and the availability of

online shopping allows consumers to easily acknowledge, find, compare and purchase fast fashion. In addition, fast fashion retailers strategically create product scarcity by deliberately limiting product availability, encouraging consumers to make impulsive purchases without seeking further alternatives (Byun & Sternquist 2008; Gupta & Gentry 2016). Therefore, the purchases may be made with no planning or previous thought and consumers usually spend little or minimal time when making a decision. Furthermore, the low price feature of fast fashion lowers the perceived risk of negative consequences (Watson & Yan 2013); this in turn lowers the level of involvement.

In contrast, slow fashion is produced in small quantities. Having limited product quantity, variety and choices, consumers tend to engage more time and effort to search for and evaluate slow fashion products. In addition, slow fashion emphasizes local craftsmanship as well as quality of workmanship and season-less designs (Fletcher 2007), and so the prices of slow fashion are inevitably higher thus increasing perceived risk of purchase. As pointed out by Clark (2008), consumers treat slow fashion as an investment that they attach personal and enduring interaction with; thus, buyers tend to become more involved and engage more time and effort in evaluating and purchasing slow fashion.

2.7.4 Buyer Remorse and Cognitive Dissonance

As pointed out by Hoyer, MacInnis and Pieters (2013), consumers are not always confident about their acquisition and consumption decisions. They may have doubts, anxiety, discomfort or regrets about the purchase decision they have made (Hoyer, MacInnis & Pieters 2013; Quester *et al.* 2014; Schiffman *et al.* 2014). Buyer remorse occurs when a consumer perceives the alternative yields greater desirability or satisfaction when compared with the chosen purchase (Kaur 2014; Akbari & Radmand 2016). Consumers then experience an unpleasant state of mind and feel regret upon their purchase (Kaur 2014). Bui, Krishen and Bates (2011) revealed that buyer remorse can be viewed from both short-term and long-term perspectives. Short-term remorse is reflected through the immediate response or sensation towards the purchase outcome while long-term remorse arises from thoughts initiated by the assessment. Previous studies indicated that this feeling of regret has been shown to have a direct negative impact on consumer satisfaction levels (Inman, Dyer & Jia 1997; Taylor 1997), and in

some cases, facilitates brand switching (Zeelenberg & Pieters 1999), and influences consumer repurchase intentions (Tsiros & Mittal 2000).

As consumers proceed with the purchase and post-purchase process, they may encounter the possibility that they have not made the right choice (Quester *et al.* 2014), which results in an intensifying discomfort or dissonance. Leon Festinger (1957) described this state of experiencing inconsistency or contradiction between attitude components as cognitive dissonance. Sweeney, Hausknecht and Soutar (2000, p. 373) summarized works from various scholars and described cognitive dissonance as follows:

> Cognitive dissonance has been defined as psychological discomfort (Carlsmith & Aronson, 1963; Elliot & Devine, 1994), a psychologically uncomfortable state (Festinger, 1957; Menasco & Hawkins, 1978), being linked with anxiety, uncertainty or doubt (Menasco & Hawkins, 1978; Montgomery & Barnes, 1993; Mowen, 1995) or as synonymous with the regret or remorse reported in salespeople's anecdotes (Insko & Schopler, 1972).

Cognitive dissonance is a common initial outcome after making a difficult and irrevocable purchase decision which was of high involvement and high risk (Engel, Blackwell & Miniard 1995; Hawkins, Best & Coney 1995; Lindquist & Sirgy 2009; Solomon, Russell-Bennett & Previte 2013). Individuals who have a higher tendency to experience anxiety than do others are more likely to experience this inner tension of cognitive dissonance (Hawkins, Best & Coney 1995; Lindquist & Sirgy 2009).

Cognitive dissonance occurs when consumers acknowledge a discrepancy in what they believe in, leading them to call their belief into question (Festinger 1957). Festinger pointed out that this psychological discomfort triggers consumers to seek consistency among their cognitions and reduce their levels of dissonance (Quester *et al.* 2014). When dissonance exists, consumers will attempt to eliminate this unpleasant inner tension by internal re-evaluations, searching for additional supportive information that serves: to confirm the wisdom of their chosen purchase (Hawkins, Best & Coney 1995), deliberately avoid information that contradicts their decision (Summers *et al.* 2009), or seek out the flaws of the rejected alternatives (Solomon, Russell-Bennett & Previte 2013). By increasing the desirability of the chosen purchase, decreasing the desirability of the

rejected alternatives or decreasing the importance of the purchase decision, consumers seek to resolve dissonance by changing their attitudes to convincing themselves in the correctness of their purchase decision (Bell 1967; Engel, Blackwell & Miniard 1995; Hawkins, Best & Coney 1995; Babu & Manoj 2009).

Numerous studies indicate that cognitive dissonance mostly occurs in the purchase of high involvement products (Kaish 1967; Oshikawa 1969; Engel, Blackwell & Miniard 1995; Hawkins, Best & Coney 1995; Sweeney, Hausknecht & Soutar 2000; George & Edward 2009; Lindquist & Sirgy 2009; Solomon, Russell-Bennett & Previte 2013; Quester *et al.* 2014) in which the elements are important to the individual. However, Gbadamosi (2009) revealed that consumers also experience cognitive dissonance in the purchase of low involvement products. As a result, the present study attempts to examine if consumers often experience some degree of cognitive dissonance whenever they make a decision by studying fast fashion and slow fashion consumers purchase decisions. Through understanding the differences in the level of buyer remorse and cognitive dissonance between fast fashion and slow fashion consumers, marketers can help to relieve consumers' post-purchase dissonance by effective communication and follow up sales efforts (Hawkins, Best & Coney 1995; Quester *et al.* 2014; Schiffman *et al.* 2014).

2.7.5 Shopping Motivations

Solomon (2004) defined motivation as the process that drives people to behave in a particular manner, while Steen (2016, p. 104) defined shopping motivation as 'an innate trait … an individual's predisposition towards shopping in general'. Previous studies found that shopping motivations are predominantly driven by utilitarian and hedonic values (Babin, Darden & Griffin 1994; Childers *et al.* 2001; Jones, Reynolds & Arnold 2006; Kim 2006; Ganesh, Reynolds & Luckett 2007; Arnold & Reynolds 2012; Chung 2015). Mano and Oliver (1993, p. 452) described utilitarian and hedonic as 'thinking versus feeling'. Utilitarian value refers to the achievement of shopping objectives in an efficient and rational manner, while hedonic value relates to the emotional and psychological aspects of the shopping experience (Hirschman & Holbrook 1982). Babin, Darden and Griffin (1994) pointed out that utilitarian motivation relates to shopping for product acquisition whereas hedonic motivation relates to shopping for enjoyment acquisition. Chung (2015, p. 29) revealed that from a utilitarian view, consumers choose to 'purchase

products in an efficient and timely manner to achieve their goals with minimum irritation'. Conversely, from the hedonic view, consumers treat shopping as a "hunting" process and 'tend to immerse themselves in the shopping environment and enjoy the excitement or pleasure' (Chung 2015, p. 29).

Traditionally, researchers viewed shopping motivation from a utilitarian perspective, as a highly rational and task-oriented process (Batra & Ahtola 1991; Babin, Darden & Griffin 1994). Prior studies revealed that shopping was primarily driven by a need for specific product acquisition and with a work mentality (Fischer & Arnold 1990; Sherry, McGrath & Levy 1993; Forsythe & Bailey 1996). However, in the past few decades, instead of concentrating on the perspective that shopping motivation is driven by cognitive systems, researchers began to examine hedonic motivation as a drive for shopping, for example, emotional arousal throughout shopping, and shopping for leisure and recreation (Hirschman & Holbrook 1982; Havlena & Holbrook 1986; Bagozzi & Heatherton 1994; Hoffman & Novak 1996; Jones 1999; Millan & Howard 2007; Nguyen, Nguyen & Barrett 2007; Kim & Eastin 2011; Cinjarevic, Tatic & Petric 2014; To & Sung 2014; Horváth & Adıgüzel 2018).

2.7.5.1 Utilitarian Shopping Motivation

A utilitarian shopping motivation is driven by the cognitive system (Venkatraman 1991). It is characterised as product-oriented (Dawson, Bloch & Ridgway 1990), task-related, rational, cognitive, and extrinsic (Batra & Ahtola 1991; Babin, Darden & Griffin 1994; Hoffman & Novak 1996; Arnold & Reynolds 2003; Kang & Park-Poaps 2010; Irani & Hanzaee 2011; Abdul Karim, Kumar & Abd Rahman 2013). Venkatraman (1991) indicated that utilitarian shopping motivation represents careful thinking, mental exertions, problem solving and goal-orientation, that the shopper will 'allocate time, money and effort to visit a store' (Tauber 1972, p. 48). Thus, an individual is viewed as a rational and logical problem solver; that they desire to purchase a product efficiently and rationally (Hirschman & Holbrook 1982; Batra & Ahtola 1991; Arnold & Reynolds 2003; Abdul Karim, Kumar & Abd Rahman 2013), and engage in more information gathering when compared with a hedonic shopping motivation (Irani & Hanzaee 2011). As shopping is seen as a task to be done, utilitarian shopping is planned and performed out

of necessity with rationality (Irani & Hanzaee 2011; Abdul Karim, Kumar & Abd Rahman 2013).

2.7.5.2 Hedonic Shopping Motivation

A hedonic shopping motivation is driven by a desire to seek happiness, fun, joy, fantasy, playfulness, pleasure, amusement, and enjoyment (Jin & Jai-Ok 2003; Demangeot & Broderick 2007; To, Liao & Lin 2007). It is characterised as 'recreational, pleasurable, intrinsic and stimulation-oriented' (Nguyen, Nguyen & Barrett 2007, p. 270). Babin, Darden and Griffin (1994) indicated that hedonic shopping motivation is more subjective and personal; instead of accomplishing a task, hedonism is related to fun and playfulness. Thus, hedonic shopping reflects one's emotional value of shopping that comprises fantasy, arousal, enjoyment, pleasure, sensory stimulation, curiosity, and escapism (Hirschman & Holbrook 1982; Scarpi 2006).

Arnold and Reynolds (2003) developed and validated six categories of hedonic shopping motivations through a series of qualitative and quantitative studies, which include adventure shopping, social shopping, gratification shopping, idea shopping, role shopping, and value shopping. Adventure shopping refers to 'shopping for stimulation, adventure, and the feeling of being in another world' (Arnold & Reynolds 2003, p. 80). Respondents from Arnold and Reynolds (2003) study stated that the adventure shopping experience is similar to 'entering a different universe of exciting sights, smells and sounds' (Arnold & Reynolds 2003, p. 80). Therefore, when shoppers are motivated by adventure shopping, they seek adventure, thrill, excitement, novelty and stimulation (Arnold & Reynolds 2003) in the shopping trip.

The second category of hedonic motivation is social shopping which refers to 'enjoyment of shopping with friends and family, socializing while shopping, and bonding with others while shopping' (Arnold & Reynolds 2003, p. 80). When shoppers are motivated by social shopping, they seek personal relationships and desire social interaction with friends and family in the shopping trip (Arnold & Reynolds 2003). Gratification shopping, the next category, refers to 'shopping for stress relief, shopping to alleviate a negative mood, and shopping as a special treat to oneself' (Arnold & Reynolds 2003, p. 80). When shoppers

are motivated by gratification shopping, they seek to forget their distress, improve a negative mood, reduce tension and buy a special self-treat in the shopping trip (Arnold & Reynolds 2003).

The fourth category of hedonic motivation is idea shopping, which refers to 'shopping to keep up with trends and new fashions, and to see new products and innovations' (Arnold & Reynolds 2003, p. 80). When consumers are motivated by idea shopping, they seek to learn new styles and keep abreast with the latest trends, new products and innovations in the shopping trip (Arnold & Reynolds 2003). Role shopping, the fifth category, refers to 'the enjoyment that shoppers derive from shopping for others, the influence that this activity has on shoppers' feelings and mood, and the excitement and intrinsic joy felt by shoppers when finding the perfect gift for others' (Arnold & Reynolds 2003, p. 81). When shoppers are motivated by role shopping, they seek 'ego enhancement to their self-concepts through the addition of satisfying roles and "acting out" the role's responsibilities' (Arnold & Reynolds 2003, p. 81).

The final category of hedonic motivation is value shopping, which refers to 'shopping for sales, looking for discounts, and hunting for bargains' (Arnold & Reynolds 2003, p. 81). When shoppers are motivated by value shopping, they view shopping as a challenge to be conquered or a kind of game to be won'; they seek 'success and admiration, and striving to develop [their] potentials in order to enhance self-esteem' (Arnold & Reynolds 2003, p. 81).

Arnold and Reynolds (2003) study indicated that these motivations have great impact on consumer behaviour. Gao *et al.* (2009) revealed that hedonism influences the proportion of income spent on fashion; their study showed that young fashion conscious consumers tended to possess a higher proportion of income spent on fashion (Gao *et al.* 2009). On the other hand, Scarpi (2006) conducted a study to examine the relationship between hedonic and utilitarian shopping motivations with their predictive roles of consumer behaviours. The study revealed that hedonic consumers tended to have a higher purchase frequency than utilitarian consumers. In addition, the study found that hedonic consumers tended to purchase more items and possess higher money spent than utilitarian consumers (Scarpi 2006). Empirical evidence has also shown that

utilitarianism and hedonism are complementary and intertwined (Babin, Darden & Griffin 1994; Scarpi 2006), and consumers may seek both hedonic and utilitarian values when shopping for fashion products (Scarpi 2006). Therefore, marketers need to take these two shopping motivations into account in order to allow for a richer understanding of consumer buying behaviour.

2.8 Perceived Risk Theory

Bauer (1960) introduced the concept of perceived risk and was the first scholar to propose that consumer behaviour could be viewed as an instance of risk taking. Perceived risk is a fundamental concept in consumer behaviour. According to perceived risk theory, consumer behaviour is considered a risk since 'any action of a consumer will produce consequences which he [sic] cannot anticipate with anything approximating certainty, and some of which at least are likely to be unpleasant' (Bauer 1960, p. 24). As indicated by Cox (1967), the amount of perceived risk is a function of two factors. The first is related to consumers' subjective feeling or degree of uncertainty due to an unfavourable consequence, whilst the second factor is related to the incurred loss as a result of a detrimental consequence (Cox 1967). Thus, consumers often face the dilemma of desiring to purchase a product or service, and yet hesitate to purchase as it involves risk taking (Roselius 1971).

As a result of the inability to anticipate favourable consequences in shopping situations, consumers seek to employ risk reduction strategies to obtain shopping certainty (Cox 1967; Roselius 1971; Taylor 1974; Mitchell 1999; Dholakia 2001; Subba Rao *et al.* 2007; Tsao & Tseng 2011; Groß 2016). The risk reduction strategies consumers adopt is decided by their individual level of risk perception as well as the type of product they have purchased (Roselius 1971; Murray 1991; Groß 2016). Previous studies have revealed that the risk reduction strategies consumers employ include: searching and collecting information; trying a product before purchase; browsing advertisements and consumer guides; selecting a known brand; purchasing a less costly product; purchasing a product with a warrantee; purchasing a more costly product; comparing prices of alternatives; purchasing a product endorsed by a celebrity; obtaining advice from social networks, and purchasing a product that has positive word of mouth (Cox 1967; Roselius

1971; Taylor 1974; Locander & Hermann 1979a; Murray 1991; Mitchell & Greatorex 1993; Dowling & Staelin 1994).

Cox (1967) initially conceptualised that consumer decision-making involves risk reduction or problem-solving activity. He highlighted that consumers employ information handling as the major strategy to reduce risk, which includes information acquisition, processing, and transmission (Cox 1967). He also hypothesised that when consumers perceived intolerable levels of risk, they increase their shopping certainty through information handling (Cox 1967). He further argued that the need for information is impacted by the amount and nature of perceived risks (Cox 1967). As a consequence, consumers seek different sources, varieties, and amounts of information to fulfil their individual information needs.

Prior studies based on perceived risk theory indicate that consumers predominantly consider information seeking and acquisition as the most effective risk reduction strategies in purchases. In addition, empirical evidence indicates that there is a positive relationship between perceived risk, degree of search, types of sources used, as well as types of perceived risk (Bauer 1960; Cox 1967; Lutz & Reilly 1974; Taylor 1974; Locander & Hermann 1979b; Garner & Thompson 1985; Murray 1991; Dowling & Staelin 1994; Bruwer, Fong & Saliba 2013).

Perceived risk theory has been frequently adopted by online apparel research (Choi & Lee 2003; Yu, Lee & Damhorst 2012). Findings indicate that there is a negative relationship between perceived risk and online purchase intention (Choi & Lee 2003; Park, Lennon & Stoel 2005). Apparel, being socially visible and are subject to constant change in fashion trend, has been regarded as a complex product category associated with multidimensional risks (Winakor, Canton & Wolins 1980; Kwon, Paek & Arzeni 1991; Kim & Lennon 2000; Park & Stoel 2002; Forsythe & Shi 2003; Park, Lennon & Stoel 2005; Ko, Sung & Yun 2009; Kang & Kim 2012; Yu, Lee & Damhorst 2012; Han & Chung 2014; Min Kong & Ko 2017). This study applies perceived risk theory to explore the relationship among perceived risks, fashion involvement and purchase intention.

2.8.1 Perceived Risks

Cox and Rich (1964, p. 33) defined perceived risk as 'the nature and amount of risk perceived by a consumer in contemplating a particular purchase decision'. According to Cox (1967), perceived risk implies that consumers experience pre-purchase uncertainty as to the type and degree of expected loss resulting from the purchase and use of a product. Dowling and Staelin (1994) proposed perceived risk is a situational and personal construct and risk is closely related to the level of uncertainty and likelihood of negative consequences of purchasing a good or service in terms of consumer's perception (Samadi & Yaghoob-Nejadi 2009; Hopkins 2015). In making a purchase decision, Schiffman and Kanuk (2000, p. 153) specified perceived risk as 'the uncertainty consumers face when they cannot foresee the consequences of their purchase decisions' while Blackwell, Miniard and Engel (2001, p. 108) defined perceived risk as 'consumer's uncertainty about the potential positive and negative consequences.' Perceived risk, therefore, can be considered a function of two elements: one is uncertainty, the unexpected results of adoption; the other is consequences, an outcome that deviates from expectation (Peter & Tarpey 1975; Park & Stoel 2002; Forsythe & Shi 2003; Carroll *et al.* 2014).

There is empirical evidence that perceived risk is a multidimensional construct, and six key dimensions of perceived risk have been identified: social risk, psychological risk, performance risk, financial risk, time risk and physical risk (Cox & Rich 1964; Roselius 1971; Jacoby & Kaplan 1972; Peter & Tarpey 1975; Peter & Ryan 1976; Shimp & Bearden 1982; Stone & Grønhaug 1993; Dholakia 2001; Cherry & Fraedrich 2002; Chen & He 2003; Crespo, Del Bosque & de Los Salmones Sánchez 2009; Luo *et al.* 2010; Carroll *et al.* 2014; Dai, Forsythe & Kwon 2014).

Extensive research has been done to investigate the effects of perceived risk in different contexts of consumer behaviour; for example, Chen *et al.* (2018) studied online auctions; Han and Chung (2014) studied online shopping through the online platform - Taobao.com; Ingham, Cadieux and Mekki Berrada (2015) studied e-shopping acceptance; Ha and Lennon (2006) studied counterfeit luxury shopping; Kwon, Paek and Arzeni (1991) studied catalogue and non-catalogue apparel shopping; Jasper and Ouellette (1994) studied apparel purchase from catalogues;

Kim and Lennon (2000) studied television shopping, and Simpson and Lakner (1993) studied mail order shopping. However, to date, no research has focused on the identification of, and the effects of, perceived risk in relation to fast fashion and slow fashion consumption. As pointed out by several scholars, perceived risk differs among different products and shopping contexts (Kwon, Paek & Arzeni 1991; Dai, Forsythe & Kwon 2014; Quester *et al.* 2014; Schiffman *et al.* 2014), so it is important to examine the identification of and the association of multiple dimensions of perceived risk with purchase decisions of fast fashion and slow fashion consumers. By identifying and gaining a better understanding of fashion consumers' risk perceptions, it enables marketers in developing risk-reducing strategies that would assist in managing risk perceptions of consumers.

2.8.1.1 Performance Risk

Performance risk refers to the concern that a purchased product fails to function as anticipated (Jacoby & Kaplan 1972; Horton 1976; Derbaix 1983; Horne & Winakor 1995; Chen & He 2003; Ko, Sung & Yun 2009), and thus fails to satisfy the shopping goal (Cox & Rich 1964). It is also considered to be a quality risk that can refer interchangeably with functional risk (Kang & Kim 2012). According to Park and Stoel (2002) as well as Kang and Kim (2012), performance risk not only includes ease of care but also the length of product life, as well as durability of the product in the case of apparel. Assael (1995) as well as Han and Kim (2017) pointed out that a lack of information and confidence in product evaluation among consumers leads to consumer uncertainty about purchasing a product due to increase performance risk.

To avoid performance risk, consumers attempt to use heuristics, such as country of origin, to signal product quality. Alden, Hoyer and Crowley (1993) found that when consumers evaluate overall product quality in both high involvement (e.g., cars) and low involvement products (e.g., toothpaste), they are more likely to associate performance risk with the product's country of origin.

Fast fashion is designed to capture the trend of the moment (Nenni, Giustiniano & Pirolo 2013); retailers mass produce low quality inexpensive apparel products and

prompt consumers for immediate consumption (Ghemawat & Nueno 2003). Its obsolescence of durability and design (Fletcher 2010) encourages a "throw away" attitude among fast fashion consumers which is considered to have short product life cycles (Madhani 2013). On the other hand, slow fashion emphasizes high quality in terms of design and increased longevity (Cataldi, Dickson & Grover 2010; Joy *et al.* 2012; Pookulangara & Shephard 2013). Retailers make small quantities of clothing that are designed to be cherished and encourage consumers to purchase clothing products for life (Fletcher 2007; Jung & Jin 2016a; Klein 2016; Seidemann 2016).

To assess if there are differences in the level of perceived performance risk in fashion purchases between fast fashion and slow fashion consumers, the following research proposition is offered:

Research Proposition 1a: Fast fashion consumers will perceive higher performance risk in their fashion purchases than slow fashion consumers.

2.8.1.2 Psychological Risk

Psychological risk refers to the concern that a purchased product is inconsistent with one's self-image, and may involve post-purchase emotions such as anxiety, frustration, disappointment, stress, shame, worry and regret (O'Bannon *et al.* 1988; Kim & Lennon 2000; Dholakia 2001; Chen & He 2003; Pires, Stanton & Eckford 2004; Ko, Sung & Yun 2009). According to Kim and Lennon (2000), as well as Ko, Sung and Yun (2009), self-image, which psychological risk deals with, usually involves a match between one's physical image with one's aesthetic sense in the case of apparel.

Watson and Yan (2013) revealed that the way fast fashion consumers achieved self-image or style congruence were similar to that of slow fashion consumers; however, the two groups of fashion consumers viewed self-image differently. Fast fashion consumers possess a "trendy" self-image, thus purchasing fast fashion complimented their "unique", "trendy", "variety" and "novelty" styles and improved how they felt about themselves (Watson & Yan 2013). On the other hand, slow fashion consumers possess a non-trendy self-image, thus "basic", "classic" and "timeless" personal styles

aligned with their slow fashion purchases. In this regard, both types of consumer are likely to experience psychological risk at a similar level.

To assess if there are differences in the level of perceived psychological risk in fashion purchases between fast fashion and slow fashion consumers, the following research proposition is offered:

Research Proposition 1b: There will be no difference in the level of perceived psychological risk in fashion purchases between fast fashion and slow fashion consumers.

2.8.1.3 Financial Risk

Financial risk refers to the concern that a purchased product leads to potential monetary and economic loss (Jacoby & Kaplan 1972; Derbaix 1983; Simpson & Lakner 1993; Chen & He 2003; Ko, Sung & Yun 2009; Kang & Kim 2012). It also refers to a consumer's uncertainty of the value of a product compared with the cost (O'Bannon *et al.* 1988). Horne and Winakor (1995) as well as Gaal and Burns (2001) indicated that financial risk involved consumers' loss of money due to initial product cost, the likelihood of product failure and replacement, as well as other incurred expenses related to repairs and or maintenance of failed products. According to Kang and Kim (2012), financial risk not only includes high prices but also possible waste of money owing to low usage rate and management costs (e.g., dry cleaning) in the case of apparel. In general, the degree of financial risk varies among purchase channel (e.g., online shopping) and product categories (Han & Kim 2017).

In order to reduce financial risk, consumers attempt to search for better prices or to obtain additional information and compare the price-quality ratio (Kang & Kim 2012). In the context of buying prestige brands where financial risk is particularly high, this drives consumers to behave tactically. Phau, Teah and Lee (2009) found that Singaporean consumers attempt to avoid financial risk by choosing counterfeits of prestige brands (i.e., cheaper alternatives) that carry the same function as branded products. Kwon, Paek and Arzeni (1991) pointed out that since apparel is subject to

fashion trends, financial risk involving apparel shopping is relatively high as it is hard to forecast and to justify in monetary terms.

To drive consumers to go for quantity over quality, fast fashion retailers seek lower costs and manufacture lower quality and low price fashion products (Doyle, Moore & Morgan 2006; Bhardwaj & Fairhurst 2010). This is to encourage consumers to purchase fashion impulsively. Due to the low price, short lifespan and lack of craftsmanship (Byun & Sternquist 2008; Fletcher 2010; Nenni, Giustiniano & Pirolo 2013), fast fashion apparel products lose their intrinsic value (Byun & Sternquist 2008; Fletcher 2010). Furthermore, as the cost of fast fashion is relatively low, this makes the costs for repairing and mending comparatively high (Fletcher 2010). When it comes to repairing or disposing of used clothing, fast fashion consumers tend to throw away these out-of-fashion and poorly produced apparel due to too much effort being involved for the little money that has been invested (Joung 2014; Wicker 2016).

On the other hand, as slow fashion puts emphasis on revaluing and sustaining cultural practices as well as reviving lost hand skills (Clark 2008), the prices of slow fashion products are inevitably higher due to the incorporation of local resources, local craftsmanship and fair wages (Clark 2008; Dickson, Cataldi & Grover 2016). Thus, the high quality and high price features of slow fashion encourages consumers to increase the perceived value of their garments and encourages them to purchase for life (Fletcher 2007; Jung & Jin 2016a) and treat the clothing as an investment (Clark 2008).

To assess if there are differences in the level of perceived financial risk in fashion purchases between fast fashion and slow fashion consumers, the following research proposition is offered:

Research Proposition 1c: Slow fashion consumers will perceive higher financial risk in fashion purchases than fast fashion consumers.

2.8.1.4 Social Risk

Social risk refers to the concern that a purchased product results in social disapproval or negative evaluation from the consumer's social network such as family or friends (Jacoby & Kaplan 1972; Chen & He 2003; Ko, Sung & Yun 2009). Kwon, Paek and Arzeni (1991) also pointed out that social risk is associated with peer evaluation of a person's purchase, especially products that convey a person's image. This risk is often mixed up with psychological risk as both notions are related to self-image. Chen and Chang (2005) highlighted that when considering social risk, consumers contemplate that utilizing a product may damage their self-image or compromise their image in the eyes of others. As a result, consumers become more cautious or resist purchasing products that are socially visible (e.g., apparel), that might diminish their image in the opinion of peers (O'Bannon *et al.* 1988). Social risk, especially affects those demographic groups that are susceptible to group conformity (Jin & Kang 2010).

Labrecque, Markos and Milne (2011) indicated that consumers tend to behave according to the socially acceptable conventions and standards through purchases so as to convey that they fit in with society. Pinheiro (2008) stated that the peer group an individual is affiliated with can determine their fashion style. The study also revealed that the stronger the tie an individual with the peer group, the higher the impact of the group (Pinheiro 2008).

As pointed out by Anguelov (2016), fast fashion brand sales rely heavily on impulsive purchase where products are characterised as low priced, frequently purchased and less knowledge is required. Gabrielli, Baghi and Codeluppi (2013) as well as Watson and Yan (2013) revealed that fast fashion consumers reported that their fast fashion shopping experiences were impulsive purchases, and thus they make spontaneous, unreflective and immediate purchases. Impulse buying is influenced by peers; Luo (2005) noted that the presence of peers enhances the urge to purchase. Similarly, Zhang and Shrum (2008) revealed that consumers are more inclined to purchase impulsively with the presence of peers. Furthermore, young fashion consumers, being targeted by fast fashion retailers, are characterised as style hungry from a lower socio-economic background and heavily

influenced by their social networks and peers (Siegle 2008). Thus, they are more prone to social risk when purchasing fashion (Jin & Kang 2010).

Unlike fast fashion consumers, slow fashion consumers' fashion purchases are not driven by trend (Watson & Yan 2013). They are willing to pay higher prices for clothing which has a longer lifespan with a classic and timeless style not diminished after a couple of fashion seasons (Watson & Yan 2013). Since slow fashion consumers opt for 'high quality, versatile clothing that allows them to build a wardrobe based on the concept of clothing created out of care and consideration' (Watson & Yan 2013, p. 155), they are comparatively less susceptible to social risk.

To assess if there are differences in the level of perceived social risk in fashion purchases between fast fashion and slow fashion consumers, the following research proposition is offered:

Research Proposition 1d: Fast fashion consumers will perceive higher social risk in their fashion purchases than slow fashion consumers.

2.8.1.5 Physical Risk

Physical risk refers to the concern that use of a purchased product could lead to personal injury (Jacoby & Kaplan 1972; Chen & He 2003; Ko, Sung & Yun 2009), or that the product does not look as good as the consumer had expected (Roselius 1971; Jacoby & Kaplan 1972). According to Brooker (1983), physical risk has a relatively high correlation with performance risk when compared with other risks. Thus, physical risk was not examined in the current study as it overlaps with performance risk, particularly in the case of apparel.

2.8.1.6 Time Risk

Time risk refers to the concern that a purchased product causes loss of time to search for, buy, deliver and retain, as well as any extra time related to repair, return and replacement of the product in the case of poor performance or the inability of the product to perform as expected (Roselius 1971; Stone & Grønhaug 1993; Gaal &

Burns 2001; Chen & He 2003; Forsythe & Shi 2003; Forsythe *et al.* 2006; Ko, Sung & Yun 2009). As pointed out by Kang and Kim (2012), the role of time risk varies among consumers and product categories.

Fast fashion offers the market the constant renewal of fashionable designs and affordable apparel items for mass consumption (Byun & Sternquist 2008; Sull & Turconi 2008; Barnes & Lea-Greenwood 2010; Cachon & Swinney 2011; Gabrielli, Baghi & Codeluppi 2013). Due to the nature of fast fashion being designed to capture the trend of the moment (Nenni, Giustiniano & Pirolo 2013), with deliberately limited product availability (Moore & Fernie 2004; Byun & Sternquist 2008; Gupta & Gentry 2016), this urges fast fashion consumers to make fashion purchases with little planning or previous thought and to spend little or minimal time when making a decision. Further, in light of the low price, short lifespan and lower craftsmanship (Byun & Sternquist 2008; Fletcher 2010; Nenni, Giustiniano & Pirolo 2013), fast fashion consumers may settle for lower intrinsic product quality and value (Gabrielli, Baghi & Codeluppi 2013). As a result, these consumers may engage in less personal and enduring interaction with their apparel products (Cline 2012). When it comes to repair, return and replacing the product, consumers are more likely to put them into storage or throw away fast fashion apparel due to too much effort being involved for the little money that has been invested (Joung 2014; Wicker 2016).

On the other hand, slow fashion is more likely to be treated as an investment (Clark 2008) and purchase them for life (Fletcher 2007; Jung & Jin 2016a). Thus, consumers are likely to have a higher perceived value in these garments (Fletcher 2007; Jung & Jin 2016a), and to take more time and consideration to formulate more environmentally conscious decisions over their fashion purchases (Fletcher 2007; Hadden 2012). Furthermore, to relieve wastage on materials, pollution, energy use and carbon footprint (Fletcher 2007; Hadden 2012), slow fashion businesses are more likely to operate online versus in bricks and mortar stores (Dickson, Cataldi & Grover 2016). As a result, slow fashion decisions are likely to be more time-consuming.

To assess if there are differences in the level of perceived time risk in fashion purchases between fast fashion and slow fashion consumers, the following research proposition is offered:

Research Proposition 1e: Slow fashion consumers will perceive higher time risk in their fashion purchases than fast fashion consumers.

Most products or services are associated with multidimensional risks. As pointed out by Cox (1967) as well as Dowling and Staelin (1994), the extent of perceived risk is determined by the importance or magnitude of the goals that the consumer wants to accomplish through the product or service, the severity of the punishment for not accomplishing the goals, as well as the capacity of means committed to achieving the goals.

Apparel, being socially visible and subject to constant changes in fashion trends, has been regarded as a complex product category associated with multidimensional risks (Winakor, Canton & Wolins 1980; Kwon, Paek & Arzeni 1991; Kim & Lennon 2000; Park & Stoel 2002; Forsythe & Shi 2003; Park, Lennon & Stoel 2005; Ko, Sung & Yun 2009; Kang & Kim 2012; Yu, Lee & Damhorst 2012; Han & Chung 2014; Min Kong & Ko 2017). A number of researchers have found apparel can be associated with various types of perceived risk: performance risk (Winakor, Canton & Wolins 1980; Park & Stoel 2002; Forsythe & Shi 2003); psychological risk (Winakor, Canton & Wolins 1980; Kwon, Paek & Arzeni 1991; Kim & Lennon 2000; Park, Lennon & Stoel 2005; Ko, Sung & Yun 2009); social risk (Winakor, Canton & Wolins 1980), time and financial risk (Winakor, Canton & Wolins 1980; Kwon, Paek & Arzeni 1991; Ko, Sung & Yun 2009). As mentioned in this section, among the six key dimensions of perceived risk, five types of perceived risks (i.e., performance, psychological, financial, time, and social risk) will be examined in this study as they are considered to be the most relevant to purchasing fast and slow fashion. Physical risk was not examined in the current study as it overlaps with performance risk in the case of apparel.

2.9 Consumer Involvement

As individuals perceive products differently, consumers form different product attachments with different levels of intensity. As a result, researchers have considered

the effect of involvement on various consumers purchasing behaviours (Tigert, Ring & King 1976; Traylor & Joseph 1984; Kapferer & Laurent 1985; Slama & Tashchian 1985; Zaichkowsky 1986; Mittal & Lee 1989; Ohanian 1989; Browne & Kaldenberg 1997; Martin 1998; O'Cass 2004; Bian & Moutinho 2011; Grimmer & Bingham 2013; Ramesh, Murthy & Kumar 2016; Teng & Lu 2016). As highlighted by O'Cass (2000), understanding consumer involvement is crucial as it assists marketers to understand consumer/seller relationships in markets as well as activating consumer motivation. By increasing consumer involvement in a product and its consumption, marketing effectiveness and efficiency can be enhanced (O'Cass 2000).

The concept of involvement was first introduced in social psychology by Sherif & Cantril (1947) to explain the receptivity of individuals to communication. Krugman (1965) subsequently applied the concept of involvement to the field of consumer behaviour. Since then, involvement has received extensive attention from academic scholars and researchers (Mitchell 1978; Antil 1983; Traylor & Joseph 1984; Kapferer & Laurent 1985; Zaichkowsky 1986; Mittal & Lee 1989; Flynn & Goldsmith 1993; Muehling, Laczniak & Andrews 1993; Gordon, McKeage & Fox 1998; O'Cass 2000, 2004; Verbeke & Vackier 2004; O'Cass & Choy 2008; Bian & Moutinho 2011; Grimmer & Bingham 2013; Naderi 2013; Ramesh, Murthy & Kumar 2016; Teng & Lu 2016). Accordingly, the definition of involvement has evolved over time. Involvement refers to 'an individual level, internal state variable that indicates the amount of arousal, interest, or drive evoked by a particular stimulus or situation' (Mitchell 1978, p. 194). Similarly, Antil (1983) considered involvement as the level of perceived importance and/or interest evoked by a stimulus within a specific situation. Rothschild (1984) referred to involvement as a motivational state of arousal and interest evoked by external factors (e.g., situation, product and communication) and internal factors (e.g., ego, central values). Zaichkowsky (1986) indicated that involvement is a person's perceived importance of the object based on consumer needs, values and interests. Involvement is said to reflect the extent of personal relevance of the decision to the individual in terms of his or her basic values, goals and self-concept (Engel & Blackwell 1982; Celsi & Olson 1988).

Houston and Rothschild (1978) categorised involvement into three component parts: enduring involvement, situational involvement, and response involvement. Enduring

involvement is continuous and is related to values that a person holds (Richins & Bloch 1986); it reflects a long term pre-existing relationship between an individual and the product (Naderi 2013). Rothschild (1979) suggested that enduring involvement relies on past experience with the product and the strength of values to which the product is relevant.

Situational involvement refers to 'a temporary perception of product importance based on the consumer's desire to obtain particular extrinsic goals that may derive from the purchase and/ or usage of the product' (Richins & Bloch 1986, p. 72). Houston and Rothschild (1978, p. 154) indicated that situational involvement is 'the level of concern evoked by a particular situation and is affected by product attributes as well as situational variables'. As highlighted by Michaelidou and Dibb (2006), situational involvement represents an interim interest in an object and could be triggered by a particular cause such as perceived risk.

Response involvement is defined as 'the complexity or extensiveness of cognitive and behavioural processes characterizing the overall consumer decision process' (Houston & Rothschild 1978, p. 185). Thus, it is regarded as the consequence of the level of interest in a particular product category (Houston & Rothschild 1978).

2.9.1 Fashion Involvement

Involvement can apply to purchase decisions or behaviour, product category, brand loyalty and advertising receptivity (Robertson 1976; Tigert, Ring & King 1976; Mitchell 1978; Traylor & Joseph 1984; Muehling, Laczniak & Andrews 1993; Gordon, McKeage & Fox 1998; Martin 1998; Juhl & Poulsen 2000; O'Cass 2000; Verbeke & Vackier 2004; Ferreira & Coelho 2015; Mathew & Thomas 2018; Sang, Xue & Zhao 2018). Numerous scholars have utilized the construct of involvement to examine fashion clothing (Tigert, Ring & King 1976; Fairhurst, Good & Gentry 1989; Flynn & Goldsmith 1993; Browne & Kaldenberg 1997; O'Cass 2000, 2001, 2004; Kim 2005; Michaelidou & Dibb 2006; O'Cass & Choy 2008; Bhaduri & Stanforth 2017; Razzaq *et al.* 2018). Fashion clothing involvement is a specific type of involvement. O'Cass (2000, p. 546) characterized fashion clothing involvement as 'consumer-fashion clothing attachment or relationships' or the extent to which an individual's level of interest in clothing as meaningful and engaging in

their life (O'Cass 2004). Relevant terms – apparel involvement, clothing involvement, fashion involvement and fashion clothing involvement – are often used interchangeably to indicate an individual's fashion clothing attachment (O'Cass 2000, 2004; Kim 2005; O'Cass & Choy 2008).

Considering that fashion clothing often implies an important symbolic consumption decision of consumers, O'Cass (2000, 2004) revealed that involvement plays a vital role in the domain of fashion clothing. Fashion clothing performs a range of functions and purposes other than as protection from the elements and a hygienic barrier. Fashion clothing also serves as a form of beautification and an expression of personal style, which reflects an individual's social status, social identity and self-image as well as differentiating the individual from others (McIntyre & Miller 1992; O'Cass 2000; O'Cass & Choy 2008). There is a general consensus among researchers that fashion clothing is a high involvement product (Clarke & Belk 1978; Rothschild 1979; Zaichkowsky 1986; Goldsmith & Emmert 1991; O'Cass 2000, 2004; Kim 2005; Naderi 2013) considering that it reflects personal relevance and significance an individual attributes to the product.

Consumers who are highly involved in fashion clothing are more likely to be fashion conscious, concerned with what they wear, focus on their personal appearance (Laurent & Kapferer 1985; Engel, Blackwell & Miniard 1995; Schneider & Rodgers 1996; O'Cass & Muller 2015; Shin & Chang 2015; Au, Lam & Ho 2016), perceive a greater need for self-uniqueness and attach greater importance to their self-image (Shim, Morris & Morgan 1989; O'Cass & Muller 2015; Shin & Chang 2015; Szczepaniak 2015; Au, Lam & Ho 2016). Chowdhary (1988) suggested that fashion conscious consumers are more interested in buying fashionable clothing that allows them to express their distinctiveness within their social groups, while Bhaduri and Stanforth's (2017) revealed that high need for self-uniqueness leads high fashion involved consumers to seek social differentiation and avoid wearing fashion clothing that is similar to others. As mentioned in previous sections, apparel, being socially visible and subject to constant changes in fashion trends, has been regarded as a complex product category. Therefore, there is a dual need to stand out but also to conform to trends.

As demonstrated by O'Cass (2004) and Razzaq et al. (2018), fashion involvement is an important contributor in shaping an individual's behaviours toward sustainable fashion purchase. Their studies denoted that consumers who are highly involved in fashion clothing are inclined to actively seek new information regarding clothing; they are also aware of sustainable fashion and have a desire to purchase sustainable fashion as compared with less involved fashion consumers (O'Cass 2004; Razzaq *et al.* 2018).

In the context of consumer activity and fashion clothing, O'Cass (2000, p. 550) defined involvement as 'the extent to which the consumer views the focal object as a central part of their life, a meaningful and engaging object in their life and important to them'. As a result, higher fashion clothing involvement indicates that fashion clothing has a greater relevance or importance to self (O'Cass 2000, 2004). O'Cass (2004) assessed the effect of materialism and self-image/ product-image congruency on consumer's involvement in fashion clothing. An individual's fashion clothing involvement was found to be significantly related to age, gender and the amount of fashion clothing knowledge possessed. Park, Kim and Forney (2006) showed that fashion clothing involvement had a significant positive impact on consumer impulsive buying behaviour on fashion purchase. Furthermore, O'Cass and Choy's (2008) identified that there is a positive effect between consumer's level of involvement and brand-related responses. Hence, O'Cass (2000) developed a scale comprising four dimensions to measure consumer fashion clothing involvement: product involvement; purchase decision involvement; advertising and promotion involvement, and consumption involvement.

Product involvement refers to a consumer's level of interest and enthusiasm in the product as meaningful and engaging in their life (Antil 1983; Mittal & Lee 1989; O'Cass 2000). Zaichkowsky (1986) proposed that at low level of product involvement, consumers are less inclined to participate in active information seeking about brands and perform little comparison among product attributes; therefore, consumers perceive similarity among brands and demonstrate no special preference for a particular brand. Product involvement is positively associated with awareness or knowledge of product attributes, perceptions of product importance, brand perceptions and preferences, as well as advertising perceptions (Antil 1983; Zaichkowsky 1986; Dholakia 2001; Chung & Zhao 2003). Engel, Blackwell and Miniard (1995) highlighted that if a product is

important in meeting an individual's needs, goals and values, an individual is more likely to become involved with it. Similarly, O'Cass and Choy (2008) revealed that fashion clothing product involvement indicates the degree of importance and level of interest of fashion clothing to consumers.

Purchase decision involvement refers to the level of interest and concern that consumers devote to the task of purchase decision making as well as the time and energy dedicated to making the decision (Antil 1983; Mittal & Lee 1989; Juhl & Poulsen 2000; Liu, Yu & Huang 2017). In general, consumers with higher purchase decision involvement show more concern, engage more time and effort and act thoughtfully while making a brand selection (Mittal & Lee 1989; O'Cass & Choy 2008). O'Cass and Choy (2008) stated that fashion clothing purchase decision involvement indicates the perceived importance of the fashion clothing purchase decision, that is, the brand or product choice, to consumers.

Consumption involvement refers to the degree of involvement and level of concern that consumers engage in the consumption of or the use of fashion clothing (O'Cass 2000). It is about how fashion clothing accomplishes self-fulfilment, a sense of personal satisfaction and enjoyment, and the degree of engagement an individual has with their fashion purchases (O'Cass 2000).

Lastly, advertising and promotion involvement refers to the perceived importance and level of consumer interest in fashion clothing advertisements and or marketing communications (O'Cass 2000). It is about the level of interest and enthusiasm, as well as the amount of concern and attention, an individual dedicates to marketing communications and advertising media of fashion clothing (O'Cass 2000).

Fast fashion is a highly competitive market; retailers employ just-in-time manufacturing and quick response supply chain strategies (Birtwistle, Siddiqui & Fiorito 2003; Bruce & Daly 2006; Barnes & Lea-Greenwood 2010), along with deliberate product scarcity and low price retail environments to encourage consumers to make impulsive purchases (Moore & Fernie 2004; Byun & Sternquist 2008; Gupta & Gentry 2016). As a result, the low price, limited supply and perceived "trendy" nature of fast fashion drives consumers to be less inclined to participate in active information seeking about brands and perform

little comparison among product attributes before making purchases (Byun & Sternquist 2008; Gupta & Gentry 2016).

In contrast, slow fashion prices are generally higher (Clark 2008). In light of the high quality and high price features of garments, the perceived value of the garments is higher (Fletcher 2007; Jung & Jin 2016a), and consumers are more likely to participate in active information seeking about the brands and dedicate more time, energy and act thoughtfully while making their fashion purchase decisions (Fletcher 2007; Hadden 2012).

O'Cass (2000) indicated that fashion clothing product involvement and fashion clothing purchase decision involvement are theoretically related. In addition, these two key forms of involvement are important antecedents for fashion clothing consumption (O'Cass 2000). Given that both fashion clothing product involvement and fashion clothing purchase decision involvement are considered as having an enduring relationship between object/ activity and consumer (Bergadaà, Faure & Perrien 1995; O'Cass 2004), these two constructs will be used as indicators to represent consumers' overall level of involvement in fashion clothing, and thus this study will only look into these two forms of involvement.

To assess if there are differences in the level of product involvement and purchase decision involvement in fashion purchases between fast fashion and slow fashion consumers, the following research propositions are offered:

Research Proposition 2a: Slow fashion consumers will possess higher product involvement in their fashion purchases than fast fashion consumers.

Research Proposition 2b: Slow fashion consumers will possess higher purchase decision involvement in their fashion purchases than fast fashion consumers.

2.10 Purchase Intention

As posited in the theory of planned behaviour, intention indicates an individual's readiness to perform a behaviour and serves as an antecedent to actual behaviour (Ajzen 2002). In the context of marketing research and practice, purchase intention is an

important construct as it helps to achieve a behavioural understanding of consumers and it serves as a predictor of purchase behaviour (Morwitz & Schmittlein 1992; Cannière, Pelsmacker & Geuens 2010; Rizwan *et al.* 2013; Park & Kim 2016).

Kim and Ko's (2010) state that forecasting consumers' future behaviour is an increasingly critical issue. Purchase intention refers to consumers' tendency or plan to purchase a particular good or service within a designated time or in the future (Flavián, Guinalíu & Gurrea 2006). It implies the probability of consumer's willingness to purchase (Dodds, Monroe & Grewal 1991; Grewal, Monroe & Krishnan 1998), and the motivation to perform a certain behaviour (Ajzen 1985). Schiffman and Kanuk (2004) define purchase intention as a transaction behaviour that consumers tend to perform after evaluating a product, or the purchase likelihood based on the consumer's reaction to a product. Spears and Singh (2004, p. 56) describe purchase intention as 'an individual's conscious plan to make an effort to purchase a brand'. Therefore, understanding consumers' purchase intention of fashion purchase can assist marketers and retailers to forecast consumers' future purchase behaviour as well as enabling policy makers and educators to understand how to guide the public towards choosing apparel products that minimize the impact on environment.

Joung (2014) argues that the trendiness and affordable prices of fast fashion drives consumers to purchase fast fashion impulsively and to purchase more. The continued growth of social media and accessibility of the world of fashion and global brands (Lauren 2014) makes fashion visible and increases consumer pressure to search for ever-newer apparel at affordable prices (Claudio 2007). Young fashion consumers, being targeted by fast fashion retailers, are characterised as fashion conscious and susceptible to group conformity (Siegle 2008). On the other hand, slow fashion advocates a decelerate the fashion cycle by the association of slow production and slow consumption (Jung & Jin 2014). It aims to alter consumer's mindset from quantity to quality and purchase clothing products for life (Fletcher 2007; Jung & Jin 2016a; Klein 2016; Seidemann 2016). Thus slow fashion consumers are more likely to act thoughtfully and engage more time and effort to take meaningful fashion purchase decisions (Fletcher 2007; Hadden 2012).

To assess if there are differences in the level of purchase intention in fashion purchases between fast fashion and slow fashion consumers, the following research proposition is offered:

Research Proposition 3: Fast fashion consumers will possess higher purchase intention in their fashion purchases than slow fashion consumers.

2.11 Perceived Risk and Product Involvement

Perceived risk is generally regarded as felt uncertainty about possible negative consequences of using a product or service (Peter & Tarpey 1975; Dowling & Staelin 1994; Blackwell, Miniard & Engel 2001; Park & Stoel 2002; Forsythe & Shi 2003). Although product involvement and perceived risk share some similarities, they are not equal (Hong 2015). Perceived risk considers the negative consequences resulting from the purchase and use of a product (Peter & Tarpey 1975; Dowling & Staelin 1994; Blackwell, Miniard & Engel 2001; Park & Stoel 2002; Forsythe & Shi 2003; Samadi & Yaghoob-Nejadi 2009; Hopkins 2015), while product involvement regards the positive consequences of product usage (Dholakia 2001).

Product involvement only considers the amount of time, thought, and effort that an individual spends on the purchasing process; it implies that it considers product performance and product importance in meeting an individual's needs, goals and values (Engel, Blackwell & Miniard 1995). On the other hand, perceived risk considers other factors such as financial, health and safety issues in a product purchase (Cox & Rich 1964; Roselius 1971; Jacoby & Kaplan 1972; Peter & Tarpey 1975; Peter & Ryan 1976; Shimp & Bearden 1982; Stone & Grønhaug 1993; Dholakia 2001; Cherry & Fraedrich 2002; Chen & He 2003). For example, price of a product is regarded a perceived risk since a purchasing mistake may lead to financial loss (Jacoby & Kaplan 1972; Derbaix 1983; Simpson & Lakner 1993; Chen & He 2003; Ko, Sung & Yun 2009; Kang & Kim 2012). Involvement, however, does not consider the price as it is concerned with the nature of the product (Schiffman *et al.* 2014). Sheinin, Varki and Ashley (2011) found that even chewing gum, which is a relatively low risk product, received involvement ratings above the midpoint in a pre-test. It is suggested that perceived risk is more powerful at explaining consumers' behaviour as consumers are more often motivated to avoid mistakes than to maximize utility in purchasing (Mitchell 1999). Supporting this claim,

Podnar and Javernik (2012) found that negative word of mouth has significant impact on consumers' attitudes and purchase probability while the impact of positive word of mouth was not significant. Perceived risk is a multidimension scale which includes potential financial, performance, physical, time, and psychological (or social) losses related to purchase decision (Cox & Rich 1964; Roselius 1971; Jacoby & Kaplan 1972; Peter & Tarpey 1975; Peter & Ryan 1976; Shimp & Bearden 1982; Stone & Grønhaug 1993; Mitchell 1999; Mitra, Reiss & Capella 1999; Dholakia 2001; Cherry & Fraedrich 2002; Chen & He 2003).

It has been argued that the perceived risk of a product and consumer's evaluation and purchase behaviour are negatively correlated (Mukherjee & Nath 2003; Wang *et al.* 2003). Consumers with higher perceived risks exhibit more intention to use risk reduction strategies than do consumers with lower perceived risks (Mittal & Lee 1989; Chu & Li 2008; Adam 2015; Bruwer, Perez Palacios Arias & Cohen 2017). Product involvement refers to a consumer's level of interest and enthusiasm in the product as meaningful and engaging in his or her life (Antil 1983; Mittal & Lee 1989; O'Cass 2000; Dholakia 2001). When perceived risk is high, consumers often try to reduce negative consequences of risk by making careful evaluations of the product or seeking additional information (Mitchell 1999; Cho & Lee 2006; Wu & Wang 2011; Bruwer, Perez Palacios Arias & Cohen 2017). This implies that perceived risk and product involvement are positively correlated (Murray 1991; Ramesh, Murthy & Kumar 2016; Han & Kim 2017).

In the case of apparel, consumers with higher level of fashion clothing involvement may be risk takers. Previous literature reveals, however, that consumers who are highly involved with a product possess higher level of product knowledge and greater confidence in the choice of a product (O'Cass 2004; Guo & Meng 2008); as a result, they perceive lower level of social and financial risks in their purchases (Currim & Sarin 1983; Flynn & Goldsmith 1993; Bhaduri & Stanforth 2016). Additionally, studies show that consumers who are keen to express their individuality and have a greater need for self-uniqueness are more likely to have a higher level of fashion clothing involvement (Fromkin 1971; Burns & Krampf 1992; O'Cass 2004; Bhaduri & Stanforth 2016).

2.12 Perceived Risk and Purchase Intention

Numerous studies have confirmed that perceived risks affect consumer purchase intentions (Kwon, Paek & Arzeni 1991; Jarvenpaa, Tractinsky & Saarinen 1999; Jin & Koh 1999; Vijayasarathy & Jones 2000; Gaal & Burns 2001; Choi & Lee 2003; Forsythe & Shi 2003; Park, Lennon & Stoel 2005; Broekhuizen 2009; Ling, Chai & Piew 2010; Zhu *et al.* 2011; Han & Chung 2014; Mohseni *et al.* 2018). Empirical studies showed that there is a negative relationship between perceived risks and purchase intentions (Jarvenpaa, Tractinsky & Saarinen 1999; Forsythe & Shi 2003; Verhagen, Meents & Tan 2006; Kim, Ferrin & Rao 2008; Broekhuizen 2009; Lee, Kim & Fiore 2010; Ling, Chai & Piew 2010; Zhu *et al.* 2011; Kim, Han & Lee 2013; Mohseni *et al.* 2018). Han and Kim (2017) conducted a quantitative study with university students to examine what consumers in China think about Taobao.com as an online marketplace, when purchasing high involvement (a personal computer) and low involvement (a highlighting pen) products. They also considered what types of risk (financial, privacy, security, performance, time and social risk) are associated with each product and how their risk perceptions consequently influenced both their trust towards Taobao.com and their purchase intention. Their study found that perceived performance and social risks negatively affected consumer's purchase intention on Taobao.com, regardless of the products (Han & Kim 2017). In the case of apparel purchases, Han and Chung's (2014) study indicates that there is a negative effect of financial risk on purchase intention of organic cotton apparel. Similarly, Park, Lennon and Stoel (2005) confirmed that reduced perceived risk increase consumer's intentions to purchase apparel from internet.

Despite the growing consumer interest and increasing emphasis on fast fashion and slow fashion (Byun & Sternquist 2008, 2011; Miller & Barnes 2013; Pookulangara & Shephard 2013; Joung 2014; Chang & Jai 2015; Hu & Shiau 2015; Gupta & Gentry 2016; Jung & Jin 2016a; Cook & Yurchisin 2017; Kim, Park & Glovinsky 2018; Su & Chang 2018a), little is known about consumers' perception of risks associated with fast fashion and slow fashion. This study attempts to investigate which dimension of risk perception predicts fast fashion and slow fashion consumers' fashion involvement and purchase intention. This will assist product developers and marketers in developing and refining strategic ideas to successfully market their products and reassure their customers.

2.13 Summary of Research Questions and Propositions

Three research questions are addressed in the current research:

1. Are there differences in the characteristics of fast fashion and slow fashion consumers?
2. Are there differences in consumer decision-making throughout the purchase process between fast fashion and slow fashion consumers?
3. Are there differences in the level of perceived risk, fashion involvement and purchase intention between fast fashion and slow fashion consumers?

In addition, based on the review of the literature in the field of fast fashion and slow fashion, along with the concepts of perceived risks, fashion involvement and purchase intention discussed throughout the chapter, this study proposes eight research propositions, organised around the three variables in research question three. The research propositions have been provided in the appropriate sections throughout this chapter, and a summary is provided in Table 2.1.

Table 2. 1 Summary of proposed research propositions

Perceived Risks	
Research Proposition 1a	Fast fashion consumers will perceive higher performance risk in their fashion purchases than slow fashion consumers.
Research Proposition 1b	There will be no difference in the level of perceived psychological risk in fashion purchases between fast fashion and slow fashion consumers.
Research Proposition 1c	Slow fashion consumers will perceive higher financial risk in their fashion purchases than fast fashion consumers.
Research Proposition 1d	Fast fashion consumers will perceive higher social risk in their fashion purchases than slow fashion consumers.
Research Proposition 1e	Slow fashion consumers will perceive higher time risk in their fashion purchases than fast fashion consumers.

Fashion Involvement	
Research Proposition 2a	Slow fashion consumers will possess higher product involvement in their fashion purchases than fast fashion consumers.
Research Proposition 2b	Slow fashion consumers will possess higher purchase decision involvement in their fashion purchases than fast fashion consumers.
Purchase Intention	
Research Proposition 3	Fast fashion consumers will possess higher purchase intention in their fashion purchases than slow fashion consumers.

2.14 Chapter Summary

This chapter provided a detailed overview of the literature in the field of consumer decision-making process, consumer behaviour in fast and slow fashion, along with the concept of perceived risks, fashion involvement and purchase intention. The chapter commenced with the principles of corporate social responsibility, sustainable and ethical consumption, as well as today's fashion environment. This was followed by a detailed discussion on the concept of fast fashion and slow fashion as well as their definitions, characteristics and sustainability issues in fashion. The chapter provided a review of consumer behaviour, the consumer decision model, shopping motivations, as well as the concept of buyer remorse and cognitive dissonance. This was followed by a detailed discussion regarding the literature related to perceived risks which influence fashion involvement and purchase intention. Presentation of the research propositions was included in relevant sections throughout the chapter. The chapter concluded with a summary of the research propositions developed from the literature. The thesis now proceeds with Chapter Three, which provides a detailed explanation of the methodology used in the study.

CHAPTER 3: METHODOLOGY

3.1 Chapter Overview

Chapter Three provides a detailed discussion of the methodology used in this research. The chapter starts with the research approach, followed by the sample frame and characteristics, a description of the survey instrument, the pre-testing, the data collection procedure, and data analysis instruments. The chapter concludes with a discussion of ethical considerations of the study.

3.2 Research Approach

As discussed earlier, the aims of the present study are to identify if fast fashion and slow fashion consumers differ in their characteristics, fashion purchase behaviour, decision-making process as well as their level of risk perceptions, fashion involvement and purchase intention in their fashion purchases. In addition, the study attempts to uncover the type of perceived risk associated with fast fashion and slow fashion consumers. Further, this study investigates which dimensions of risk perception predicts fashion involvement and purchase intention of fast fashion and slow fashion consumers.

The present study has both descriptive and exploratory research characteristics. Neuman (2014) indicates that descriptive research begins with the study of a well-defined subject and accomplishes a precise and detailed picture of the subject. Exploratory research on the other hand addresses a little understood subject and concludes with the development of preliminary ideas and how to move towards a refined subject. Furthermore, this study adopted a soft-positivism ontology which 'infers that objective reality exists, but epistemologically, suggests that techniques to uncover the world produce probabilistic and ultimately uncertain understandings' (Hanson & Grimmer 2007, p. 59).

A cross-sectional approach was employed in this study through examining a collection of people at a single point in time (Neuman 2014). This approach allows the researcher to generalize results from the sample to the target population. Further, the study adopted a concurrent nested mixed methods approach by involving the collection of both qualitative and quantitative data from the same sample of participants within a single study (Creswell & Clark 2007; Small 2011).

Creswell and Clark (2007) pointed out that the nested design has a predominant method that guides the study. This study adopted a quantitative method to guide the study, while the qualitative method was used to address a different question or to address a question from multiple perspectives, thereby enriching the findings of the quantitative data. The data collected are then mixed throughout the study, from instrument development to the analysis phase (Creswell & Clark 2007).

Mixed methods was employed in this study as it provides a richer assessment and more comprehensive view that addresses the research problems than occurs with each approach alone (Bynner & Parsons 2002; Johnson & Onwuegbuzie 2004; Creswell 2015). Furthermore, the complimentary relationship between qualitative and quantitative data provides better understanding and a broader perspective of overall issues, and offsets the weaknesses inherent to using solely qualitative or quantitative methods (Creswell 2009). Finally, a mixed methods approach is especially useful in exploratory study when the researcher wants to understand not only the characteristics related to a study but also why the characteristics may occur (Bynner & Parsons 2002; Johnson & Onwuegbuzie 2004; Creswell 2015).

As pointed out by Babbie (2015), a quantitative method plays a predominant role in establishing statically grounded analysis of variables, which in the this study are perceived risks, fashion involvement and purchase intention. Although determining the differences and the nature of the relationship between these variables are one of the purposes of the study, incorporating qualitative data will provide a richer understanding of how respondents behave while purchasing fashion, how they perceive fashion and their attitudes towards fashion purchases. The use of a mixed methods approach not only yields a complimentary perspective but also helps to strengthen study findings.

Data for the study were collected by a self-administered online survey, that includes both closed-ended and open-ended question sets, through an Australian commercial research panel provider. The qualitative open-ended questions were designed not only to explore fashion consumers' feelings/ emotions during purchase and after consumption of their purchases, but also to seek additional perspectives from respondents of the reasons that

trigger their fashion purchase, return and divestment behaviours. The quantitative closed-ended questions, on the other hand, not only provided a means to quantify the level of perceived risks, fashion involvement and purchase intention of respondents in their fashion purchases, but also to provide a quantitative means to conduct relevant analyses.

3.3 Sample Frame and Characteristics

The population for the study was Australian female fashion consumers aged 18 years or older. Owing to previous research indicating that there is high propensity of female consumers towards fast fashion (Morgan & Birtwistle 2009; Hill & Lee 2015), it was felt that female participants would be more likely to be able to answer questions pertaining to the most well-known fast and slow fashion brands which predominantly cater to the female fashion industry. In addition, female fashion consumers were chosen as study population because this was a descriptive and exploratory study with the aim of establishing the characteristics, fashion purchase behaviour, decision-making process, as well as the level of risk perceptions, fashion involvement and purchase intention of the average female fashion consumer in Australia.

Effort was made to recruit a large sample size that would allow for usable statistics to deduce meaningful findings for the population. As such, the aim was to collect at least 350 usable surveys. An invitation to participate was extended by an Australian commercial research panel provider to individuals listed on their data base. Participants were matched to the broader Australian population in terms of age and spread across Australian states and territories. The assumption was that commercial research panel members are representative of larger populations and provide the possibility of obtaining a more diverse sample in terms of age, education level, annual household income, occupations, marital status as well as state/territory they live in, which then allows for generalisability to the wider population of interest and for making predictions. A total of 380 usable samples were eventually collected within the data collection period of five days in November 2018. A larger sample size makes the data more reliable as it means a lower level of sampling error (De Vos *et al.* 2011).

At the beginning of the online survey, respondents were asked to indicate their preference for the type of fashion (i.e., either fast fashion or slow fashion) that they would like to answer about with regard to their fashion purchase behaviour. Just over half (54.7%) of the respondents indicated their preference as fast fashion consumers, and 45.3% of them indicated their preference as slow fashion consumers.

3.3.1 Socio-demographic Characteristics of Respondents

As demonstrated in Table 3.1, the mean age of respondents was 42.53 years old with a median age was 42.5 years and a standard deviation of 12.308. The profile showed a relative balance in age group of respondents with 26.8%, 23.7% and 22.1% of respondents aged between 35 to 44 years old, 45 to 54 years old as well as 25 to 34 years old respectively; 17.4 % of respondents in the range of 55 to 64 years old, and 7.9% of respondents in the range of 18-24 years old. There were only 2.1% of respondents aged over 65 years. The Table also shows the distribution of the sample over the Australian states and territories.

Table 3. 1 Age and spread across Australian states and territories of respondents

Variables	Groups	n	Percent
Age Groups (Mean = 42.53 SD = 12.308)	18-24 years old	30	7.9%
	25-34 years old	84	22.1%
	35-44 years old	102	26.8%
	45-54 years old	90	23.7%
	55-64 years old	66	17.4%
	65-74 years old	8	2.1%
State/ Territory	ACT	3	0.8%
	New South Wales	128	33.7%
	Northern Territory	1	0.3%
	Queensland	54	14.2%
	South Australia	36	9.5%
	Tasmania	8	2.1%
	Victoria	108	28.4%
	Western Australia	42	11.1%
Total		**380**	**100.0%**

The highest level of education attainment of respondents is presented in Table 3.2. Just under half of respondents (43.1%) had received a tertiary/ graduate level of education, and 30.8% of respondents had completed trade qualification or apprenticeship or TAFE certification/ diploma. About a quarter (26%) of all respondents attained a Grade 12 or lower educational qualification.

Table 3. 2 Highest level of education attainment of respondents

Highest level of education attainment	n	Percent
Do not complete high school to Year 10	10	2.6%
Completed high school to Year 10	27	7.1%
Completed high school to Year 12	62	16.3%
Trade qualifications or apprenticeship or TAFE Certification/ Diploma	117	30.8%
Bachelor Degree (including Honours)	106	27.9%
Coursework Postgraduate Certificate, Diploma or Degree or Master Degree	48	12.6%
Research Master Degree or PhD	10	2.6%
Total	**380**	**100.0%**

Table 3.3 shows the distribution of the current annual household (pre-tax) income of all respondents. Almost a quarter (24.5%) of respondents and approximately a third (37.8%) of respondents reported an annual household pre-tax income of under $49,999 Australian dollars and between $50,000-$99,999 Australian dollars respectively. There were 28.2% of respondents who reported their current household (pre-tax) annual income over $100,000 Australian dollars, and 10% did not wish to disclose their current household (pre-tax) annual income.

Table 3. 3 Current household (pre-tax) annual income of respondents

Current household (pre-tax) annual income (AUD)	n	Percent
$24,999 and under	28	7.4%
$25,000-$49,999	65	17.1%
$50,000-$74,999	64	16.8%
$75,000-$99,999	78	20.5%
$100,000-$124,999	37	9.7%
$125,000-$149,999	31	8.2%
$150,000 and over	39	10.3%
Do not wish to disclose	38	10.0%
Total	**380**	**100.0%**

Table 3.4 represents the current marital status and number of children of respondents. Just under half (48.2%) of all respondents reported they were married, 26.6% were single, 13.4% were in a de-facto relationship, and 11.9% were divorced or in another marital status. It was also observed that 56.8% of respondents had children living at home.

Table 3. 4 Current marital status and children possession status of respondents

Variables	Groups	n	Percent
Current marital status	Single; never married	101	26.6%
	Married	183	48.2%
	In a de-facto relationship	51	13.4%
	Separated, but not divorced	12	3.2%
	Divorced	28	7.4%
	Widowed	5	1.3%
Children living at home	Yes	164	43.2%
	No	216	56.8%
Total		**380**	**100.0%**

As illustrated in Table 3.5, respondents were from a range of occupations. In terms of the type of community respondents mainly lived in, 59.5% of respondents reported mainly living in a suburban community, approximately a third (30%) mainly lived in a city or urban community, and 10.5% of respondents mainly lived in a rural community.

Table 3. 5 Current occupation and type of community respondents mainly live in

Variables	Groups	n	Percent
Current occupation	Manager or Administrator	39	10.3%
	Professional	88	23.2%
	Tradeperson or related worker	2	0.5%
	Clerical, Sales or Service worker	79	20.8%
	Production or Transport worker	2	0.5%
	Labourer or related worker	11	2.9%
	Self-employed or Small business owner	22	5.8%
	Full-time student	15	3.9%
	Retired	39	10.3%
	Others	83	21.8%
Type of community mainly live in	City or urban community	114	30.0%
	Suburban community	226	59.5%
	Rural community	40	10.5%
Total		**380**	**100.0%**

3.4 Survey Instrument

At the beginning of the survey, an introductory statement explained the nature of the study, some practical information regarding implied consent and emphasised that all responses were confidential and anonymous. The survey instrument itself was divided into 3 sections: (a) screening questions, (b) the main survey questions, and (c) socio-demographic characteristics.

Screening questions were asked to ascertain respondents' regularity as a shopper of fast and/or slow fashion; their preference for the type of fashion (i.e., fast or slow) that they would answer the survey about; the fashion brands that they regularly purchase, and the last time they purchased fast/ slow fashion. Initial screening by the commercial research panel provider also determined gender, with only female respondents being able to proceed.

The next section contained the main survey items, recorded respondents' fashion purchase behaviour, consumer decision-making process, overall perceptions of fast fashion/slow fashion (depending on the fashion answered about), attitudes towards fashion purchase, as well as their perceived risks of, fashion involvement in, and purchase intention of, fashion purchase.

The final section contained questions that recorded respondents' socio-demographic information, including age, current marital status, number of children living at home, current household (pre-tax) annual income, highest educational attainment, current paid employment status, current occupation, state/territory in Australia, and type of community they mainly live in.

The online survey consisted of 42 questions (some with multiple sub-questions), that included both closed-ended and open-ended question sets, divided as follows (see Appendix A):

- Question 1-4 related to screening questions;
- Question 5-8 related fashion purchase behaviour;
- Question 10-15 and 17-22 related to consumer decision-making process;
- Question 16 related to overall perceptions of fast fashion and slow fashion;
- Question 9, 23-25, 28, 30-32 related to attitudes towards fashion purchase;
- Question 26 related to perceived risks;
- Question 29 related to fashion involvement;
- Question 27 related to purchase intention, and
- Question 33-42 related to socio-demographic characteristics of respondents.

In order to capture the information, a number of measures were used, the details of which are discussed in the following subs-sections.

3.4.1 Screening Questions

In order to clarify the meaning of fast fashion and slow fashion for respondents, definitions of the terms fast fashion and slow fashion were provided before respondents completed the screening questions. Drawing on relevant literature, fast fashion was defined as:

> Fast fashion offers the market the constant renewal of fashionable designs and affordable items for mass consumption. Fast fashion is designed to capture the trend of the moment; it also refers to low quality inexpensive apparel products that imitate luxury fashion trends and have low levels of re-usability and recyclability.

Slow fashion was defined as:

> Slow fashion typically describes long-lasting, locally manufactured clothing, primarily made from sustainably sourced fair-trade fabrics. It aims to reduce fashion seasons and trends by emphasizing timeless style with high product quality and increased versatility and durability that is manufactured in a sustainable and ethical way.

After respondents were familiarized with the definitions of fast and slow fashion, respondents were asked to indicate if they define themselves as a regular shopper of fast fashion or slow fashion or both. Respondents were then asked to indicate their preference for the type of fashion (i.e., either fast fashion or slow fashion) that they would like to respond to in the survey. Subsequent survey questions were asked only about that type of fashion. Questions followed asking the fashion brands that respondents regularly purchased. To be included in the study, respondents had to respond 'in the last 6 months or less' to the question: 'When was the last time you purchased (including in-store and online platforms) fast/ slow fashion (including clothes, footwear, bags and accessories)?'

3.4.2 Fashion Purchase Behaviour

In order to understand the characteristics of fast fashion and slow fashion consumers, several partially closed-ended questions were asked which related to respondents'

fashion purchase behaviour. Respondents were asked how long they had been a regular shopper of fast/slow fashion, which platforms they typically used to purchase fashion, and how often they purchased fashion. Respondents were also asked if they had a monthly budget to spend on clothing. These closed-ended questions were answered in a nominal format with response option ranging from 2 to 7. Respondents were also asked their average monthly clothing budget, as an open-ended question.

As indicated by Dillman (2007), partially closed-ended questions include a quantitative list of closed list of responses with a final option of an open-ended question, such as "Other (please specify)". Excepting the "Other (please specify)" option, the partially closed-ended questions were treated as quantitative data for the purposes of the current study. The "Other (please specify)" option, if completed, was treated as qualitative data.

3.4.3 Consumer Decision-Making Process

To gain a better understanding of any differences in the seven stages of consumer decision-making process between fast fashion and slow fashion consumers, eight open-ended questions were asked to seek information from respondents to describe, in their own words: the factors that triggered their desire to purchase, return and divest fashion, the type of information they typically used to search for fashion, descriptions about their feelings/emotions before engaging in a fashion purchase, as well as descriptions about their feelings/emotions as soon as they placed their fashion purchase/order.

Closed-ended questions were asked to assess how fast fashion and slow fashion consumers progress through different stages of decision-making process. Responses were answered in a nominal format with response option ranging from 2 to 7. To assess stages two and three of the consumer decision-making process (i.e., information search and pre-purchase alternative evaluation), respondents were asked how often they performed online or other searches before fashion purchase, and how often they evaluated different brands before purchasing fashion.

To assess stages four and five of the consumer decision-making process (i.e., purchase and consumption), respondents were then asked how long their immediate shopping satisfaction/dissatisfaction lasted for, and how often their level of satisfaction continued

after they utilized fashion purchase. To determine if there were any changes in the level of satisfaction before and after utilization of the fashion purchase, respondents were asked to indicate whether their immediate feelings/emotions as soon as they placed a fashion purchase/order was positive or negative, or neither positive nor negative. Respondents were then asked to review their past experiences of utilizing fast/slow fashion products and to rate their overall satisfaction with the products. Finally, respondents were asked if they had ever returned their fast/slow fashion purchases, ways they disposed of unwanted clothing, as well as reasons for getting rid of unwanted clothing.

3.4.4 Overall Perceptions of Fast Fashion and Slow Fashion

In order to understand how fast fashion consumers and slow fashion consumers perceived fast fashion and slow fashion respectively, respondents were asked to indicate their overall perceptions of the affordability, sustainability, durability, social responsibility, design and quality of their fashion purchases. These items were measured with a 5-point Likert type scale (for example): 1 = not at all affordable, 3 = somewhat affordable and 5 = extremely affordable; 1 = not at all good in design, 3 = somewhat good in design and 5= extremely good in design.

3.4.5 Attitudes towards Fashion Purchase

Closed-ended questions were adopted to evaluate fashion consumers' attitudes towards fashion purchase. Responses were answered in a nominal format with response option ranging from 2 to 11. When respondents were asked how well their fashion purchases met their expectations, five response options in a nominal format were given, for example: much better than expected, better than expected, about what I expected, worse than expected, and much worse than expected. Then, respondents were asked to consider, without taking their financial status or income level into account, would they select fast fashion or slow fashion. Finally, respondents were asked to indicate how likely their apparel purchasing decisions impact society and the environment.

3.4.6 Perceived Risks

Perceived risks, consisted of financial risk, performance risk, psychological risk, social risk and time risk. Each dimension of risk perception was measured with a three-item scale modified from Kang and Kim (2012) as well as Ko, Sung and Yun (2009). Fifteen items in this scale measured perceived risk, with a 5-point Likert type scale (1 = strongly disagree, 3 = neither agree nor disagree, and 5 = strongly agree).

3.4.7 Fashion Involvement

Fashion involvement consisted of product involvement and purchase decision involvement. Each dimension of fashion involvement was measured with a five-item scale, using an original construct adapted from O'Cass (2000), with a five-point Likert type scale (1 = strongly disagree, 3 = neither agree nor disagree, and 5 = strongly agree).

3.4.8 Purchase Intention

An adapted version of an existing scale was again used to measure purchase intention. This three-item scale was integrated with items derived by Han and Chung (2014), which were mainly based on purchase intention measures originally proposed by Gam (2011), as well as Yeon Kim and Chung (2011), and measured with a five-point Likert type scale (1 = not at all likely, 3 = undecided, and 5 = extremely likely).

3.4.9 Buying Impulsivity

Buying impulsivity was measured using an adaptation of a scale derived from Rook and Fisher (1995). This scale was based on an impulse buying phenomenology proposed by Rook (1987) as well as general measures of impulsivity proposed by Eysenck and McGurk (1980), and measured with a five-point Likert type scale (1 = strongly disagree, 3 = neither agree nor disagree, and 5 = strongly agree).

3.5 Pre-testing

The survey instrument was pre-tested on a group of fashion consumers (n = 71) in order to gauge intelligibility and to assess the time taken for completion. Approximately 20% (n = 14) of the pre-test sample were selected by the researcher based on convenience, and 80.28% (n = 57) of the pre-test sample were reached through the Australian

commercial panel provider during a 'soft launch' of the web-based survey. The sample was diverse in terms of age, current marital status, current household (pre-tax) annual income, highest level of education attainment, current paid employment status, current occupation, as well as state/territory and type of community they mainly live in.

Following the return of completed surveys, the researcher then conducted informal feedback sessions with respondents about their ability to comprehend and complete the survey, the logic of the survey items, as well as assessing the time taken to complete the survey. Overall, respondents indicated that the survey was easy to understand, items were comprehensive and logical, and the layout was determined to be suitable and easy to follow. With no feedback indicating any problem with the survey, the researcher then proceeded on to data collection.

3.6 Data Collection Procedure

For data collection, both quantitative and qualitative data were collected concurrently via a web-based process. As indicated earlier, data were collected using a self-administered online survey through an Australian commercial research panel provider in a national sample of Australian female fashion consumers aged18 years or older.

Web-based panel deployment was adopted in this study, as Fielding (2007) highlighted that email-based surveys present lower response rate and challenges to privacy, as compared with web-based panel deployments. Further, Dillman (2007, pp. 353-354) pointed out that email-based surveys are 'more limited with regard to their visual stimulation and interaction capabilities, and provide fewer options for dealing with structural features of questionnaires', as compared with web-based survey.

The web-based survey started with a survey information page (see Appendix A), providing an overview of the study and explaining the importance of the study for policy makers, the fashion industry and community groups in general. The information page also affirmed the ethical measures undertaken, and the promise of anonymity of responses for all participants. Upon completion of the survey, participants who were interested in receiving a summary of the findings were asked to email the researcher independently which further assured anonymity of responses. A soft launch of the online

survey was initiated on 13 November 2018, with 57 usable samples collected on 14 November 2018. After assessment of the responses for accuracy, a full launch of the online survey was initiated on 16 November 2018, with a total of 380 usable responses collected within a data collection period of five days (i.e., on 20 November 2018).

3.7 Data Analysis Instruments

Data collected through the online survey were downloaded into IBM SPSS Statistics Version 24 for quantitative analysis. Text responses to the open-ended questions were downloaded into an Excel spreadsheet for qualitative analysis in Leximancer Version 4.51. In keeping with guidelines outlined by Creswell and Plano Clark (2007) for concurrent types of research design, quantitative and qualitative data were initially analysed separately and then integrated.

3.7.1 Quantitative Data Analysis

Descriptive statistics and inferential analyses were conducted on the quantitative data. Socio-demographic variables were described using frequencies, percentages, means, medians and standard deviations. Further, factor analysis, chi-square goodness of fit test, one-way ANOVA, crosstabs, paired sample T-tests, multiple regression with stepwise methods were used to answer the research questions. Findings from these analyses are presented in chapter 4.

3.7.2 Qualitative Data Analysis

A further analysis of the textual responses to the online survey was conducted using Leximancer, a web-based data-mining software package. Leximancer follows both a conceptual and relational approach to data analysis by identifying and categorizing clusters of words into themes and concepts (Leximancer Pty Ltd 2018). Higher level themes and concepts are built by the frequency of the co-occurrence of words in the text blocks (Leximancer Pty Ltd 2018), and a visual concept map is generated to highlight the main themes and concepts as well as their inter-relationships (Leximancer Pty Ltd 2018).

The visual concept map revealed concepts (shown as small grey nodes) that are grouped into themes (indicated by larger, heat-mapped coloured bubbles). Indication of the

relative importance of the themes and concepts could be identified through the size and proximity of the grey nodes and coloured bubbles, as well as the colour coding of the bubbles. Larger and hotter coloured bubbles as well as larger grey nodes indicated greater importance to the content analysed (Leximancer Pty Ltd 2018). Furthermore, Leximancer uses proximity to describe the relationship between themes and concepts. The closer the proximity of a theme to a concept, the stronger it is semantically linked with that concept, whereas the further away a theme from a concept, the less related they are conceptually (Leximancer Pty Ltd 2018).

Leximancer was employed in this study as this software conducts computer generated analysis of natural language text in an electronic format. As pointed out by Cretchley, Rooney and Gallois (2010) as well as Sotiriadou, Brouwers and Le (2014), compared with other qualitative data analysis software, Leximancer tends to involve minimal intervention by researchers in processing and analysing the data. Therefore, the lower level of researcher bias (unconscious or otherwise) in coding leads to higher reliability and validity (Cretchley, Rooney & Gallois 2010; Sotiriadou, Brouwers & Le 2014). Furthermore, Pearce and Wu (2018) identified the specific merit of Leximancer is that it avoids researcher's pre-existing assumptions from influencing the data analysis process. These conceptual analyses are presented in chapter 4.

3.8 Ethical Considerations

This study was approved by the Tasmanian Social Science Human Research Ethics Committee (Approval number H0016922) (See Appendix B). The cover page highlighted that participation of the study was entirely voluntary, and the survey data were completely anonymous. Participants were assured of their confidentiality and anonymity throughout the survey process and contact details of the researchers were provided if participants had questions or concerns about the research. No contact was received by the researchers in this regard. Furthermore, no issues were raised with the Tasmanian Social Science Human Research Ethics Committee by those who participated in the study.

3.9 Chapter Summary

This chapter started with a discussion of the research approach, which was followed by the research sample frame and characteristics, description of the survey instrument, pre-testing, and the data collection procedure. The chapter continued with a discussion of data analyses to be undertaken, as well as ethical considerations of the study. Now, the thesis will proceed with Chapter Four, which provides the results of both the quantitative and qualitative data analyses.

CHAPTER 4: ANALYSIS AND RESULTS

4.1 Chapter Overview

This chapter presents the results of the data analysis. The chapter starts with the results of preliminary analysis of the quantitative data, followed by the presentation of qualitative and quantitative analysis related to the three research questions.

4.2 Preliminary Data Analysis

Prior to answering the three research questions, preliminary analysis of the quantitative data was conducted. Exploratory factor analysis was undertaken for dual purposes of variable reduction to validate the variables needed for analysis and identifying the latent constructs within each relevant section of items. The decision criteria to determine a factor as significant were identified as a factor loading exceeding 0.5 and an eigenvalue equal to or greater than 1.0. Cronbach's alpha coefficients were also used to assess the level of internal consistency or reliability among items for each factor. As pointed out by Nunnally and Bernstein (1994); Hair *et al.* (2014), a Cronbach's alpha coefficient greater than 0.7 is considered satisfactory for internal consistency or reliability. Hence, the higher the Cronbach's alpha coefficient, the more reliable of the factor.

The Kaiser-Meyer-Olkin measure of sampling adequacy (KMO test) and Bartlett's test of sphericity were used to ensure that the data had sufficient inherent covariation to perform exploratory factor analysis. The KMO test was also employed to measure the adequacy of sample size. The sample is considered as adequate for factor analysis if the KMO value exceeding the recommended value of 0.5 (Field 2000). The data had KMO values for each scale between 0.748 and 0.950 which showed the sample size is adequate. Bartlett's test of sphericity was used for each scale to check the level of intercorrelation (Field 2000, p. 457). The data also showed a significant value for Bartlett's test of sphericity for each scale ($p<0.001$), supporting the factorability of the correlation matrix. The results of reliability tests and KMO tests for the relevant measures are presented in Table 4.1.

Table 4. 1 Cronbach's alpha scores and KMO values for Perceived Risks, Fashion Involvement and Purchase Intention

Measures	Number of Items	Cronbach's Alpha	KMO
Perceived Risks	15	0.953	0.950
Fashion Involvement	10	0.949	0.748
Purchase Intention	3	0.890	0.925

4.2.1 Perceived Risks

All fifteen items were retained for the perceived risk factors based on factor loadings. The items captured fashion consumers' perceived financial risk, performance risk, psychological risk, social risk and time risk on fashion type of their choice. The fifteen-items of perceived risks factor had an eigenvalue of 9.189 and explained 61.263% of the variance for the items. As demonstrated in Table 4.2, factor loadings for fifteen items ranged from 0.571 to 0.882. The overall risk perception had high reliability with a Cronbach's alpha coefficient of 0.953, while the five types of risk perception individually had Cronbach's alpha values ranged from 0.818 to 0.932.

Table 4. 2 Results of exploratory factor analysis and reliability for perceived risk (N=380)

Construct and Scale Items	Factor Loadings	Mean	Standard Deviation
PERCEIVED RISKS (Cronbach's α = 0.953)			
Financial Risk (Cronbach's α = 0.818)			
· It will cost too much for me to purchase fast/slow fashion.	0.571	2.53	1.078
· I will feel that I wasted money if I purchase fast/slow fashion.	0.749	2.39	1.117
· Fast/slow fashion is not practical to wear considering the price.	0.756	2.33	1.063
Performance Risk (Cronbach's α = 0.840)			
· The quality of fast/slow fashion will be poor.	0.673	2.38	1.055
· I will not feel comfortable when wearing fast/slow fashion.	0.815	2.13	1.035
· I am concerned that fast/slow fashion might not provide the functions I expect.	0.771	2.38	1.06
Psychological Risk (Cronbach's α = 0.880)			
· Fast/slow fashion that I purchase will not look good on me.	0.788	2.29	1.088
· It will be difficult for me to be able to match fast/slow fashion with my current clothing.	0.824	2.17	1.032
· Purchasing fast/slow fashion will not match my own personal image.	0.855	2.23	1.106
Social Risk (Cronbach's α = 0.932)			
· I am worried about what others will think of me when I purchase fast/slow fashion.	0.787	2.06	1.093
· I am worried that my friends might think I look weird or funny in fast/slow fashion.	0.854	1.96	1.039
· I will not feel comfortable wearing fast/slow fashion in public.	0.882	2.04	1.101
Time Risk (Cronbach's α = 0.849)			
· It would take a long time to repair fast/slow fashion if defects were found.	0.715	2.4	1.12
· I might need to pay extra in order to exchange fast/slow fashion.	0.703	2.35	1.107
· It would be very difficult and inconvenient to exchange fast/slow fashion.	0.649	2.46	1.16

4.2.2 Fashion Involvement

All ten items measuring fashion involvement were retained. The items captured fashion consumers' product involvement and purchase decision involvement of the fashion type of their choice. The ten items for fashion involvement overall had an eigenvalue of 6.856 and explained 68.558% of the variance. As can been seen in Table 4.3, factor loadings for the ten items ranged between 0.767 and 0.851. Fashion involvement also had high reliability with a Cronbach's alpha coefficient of 0.949. The two dimensions of fashion involvement, product involvement and purchase decision involvement, had Cronbach's alphas of 0.928 and 0.917 respectively, also indicating high reliability.

Table 4. 3 Results of exploratory factor analysis and reliability for fashion involvement (N=380)

Scale Items	Factor Loadings	Mean	Standard Deviation
FASHION INVOLVEMENT (Cronbach's α=0.949)			
Product Involvement (Cronbach's α = 0.928)			
· Fast/slow fashion means a lot to me.	0.848	3.17	1.023
· Fast/slow fashion is significant to me.	0.848	3.27	1.079
· For me personally fast/slow fashion is important.	0.851	3.28	1.043
· I am interested in fast/slow fashion.	0.803	3.47	1.023
· I pay a lot of attention to fast/slow fashion.	0.832	3.07	1.114
Purchase Decision Involvement (Cronbach's α = 0.917)			
· Deciding fast/slow fashion brands to buy is important.	0.837	3.2	1.089
· I think a lot about which fast/slow fashion brand to buy.	0.822	3.05	1.136
· Making purchase decisions for fast/slow fashion is significant.	0.841	3.25	1.061
· I think a lot about my purchase decisions when it comes to fast/slow fashion.	0.767	3.27	1.034
· The purchase decisions I make for fast/slow fashion are important to me.	0.826	3.45	1.001

4.2.3 Purchase Intention

The purchase intentions factor retained all three items. These items captured the willingness of fashion consumers to purchase the fashion type of their choice. The three

items had an eigenvalue of 2.463 and explained 82.084% variance. As shown in Table 4.4, factor loadings for the three items were high, ranging between 0.897-0.911, and had high reliability with a Cronbach's alpha coefficient of 0.890.

Table 4. 4 Results of exploratory factor analysis and reliability for purchase intention (N=380)

Scale Items	Factor Loadings	Mean	Standard Deviation
PURCHASE INTENTION (Cronbach's α=0.890)			
· If you find fast/slow fashion the next time you go shopping, how likely are you to buy it?	0.897	3.61	0.830
· The next time you go shopping, how likely are you to purchase fast/slow fashion?	0.911	3.57	0.900
· If fast/slow fashion is available, how likely are you to buy it?	0.910	3.71	0.851

4.2.4 Convergent Validity

Hulland (1999) indicated that convergent validity captures the extent to which an indicator is associated with its intended construct. As demonstrated in Table 4.2 through Table 4.4, all individual indicator loadings, ranging from 0.571 to 0.911, are significant ($p<0.01$) and greater than the set threshold of 0.50, providing evidence of indicator reliability. It is also said that the assessment of convergent validity is based on two criteria. Nunnally (1978) suggested that convergent validity is demonstrated when the composite reliability of a construct above the threshold of 0.70. Further, Fornell and Larcker (1981) suggested that convergent validity is demonstrated when the average variance extracted (AVE) of a construct exceeds a 0.50 benchmark (that is, more variance in the items is extracted than is not). As can be seen in Table 4.5, the composite reliability values range from 0.759 to 0.932, and the AVEs from 0.512 to 0.821. For each construct, these are above the acceptable threshold of 0.70 and 0.50 respectively (Bagozzi & Yi 1988). Thus, these results provide satisfactory evidence of convergent validity.

4.2.5 Discriminant Validity

Hulland (1999) suggested that discriminant validity captures the extent to which the items of a construct are different from items of other constructs. Fornell and Larcker (1981) argued that if the correlation between two constructs is less than the square root

of their respective AVEs, discriminant validity is evident. As illustrated in Table 4.5, the square roots of most AVEs range from 0.716 to 0.906, and are greater than the relevant off-diagonal correlation values which range from -0.274 to 0.820. The exceptions are the correlation of performance risk and psychological risk at 0.820, which exceeds the square root of the AVE of 0.774. To further investigate this result, Gaski and Nevin (1985) and Ngo and O' Cass (2012) recommend that satisfactory discriminant validity is indicated if the correlation between two composite constructs are not greater than their respective composite reliability values. As demonstrated in Table 4.5, the composite reliability values of any two constructs ranged from 0.759 to 0.932, and are higher than their corresponding correlation values. Although the correlation between psychological risk and performance risk is greater than the square root of their respective AVEs, the composite reliability value of these two constructs is greater than their corresponding correlation value. This indicates an acceptable discriminant validity for all constructs.

Table 4. 5 Convergent and Discriminant Validity and Reliability

	Mean	Standard Deviation	Average Vairance Extracted	Composite Reliability	Cronbach's Alpha	Financial Risk	Performance Risk	Psychological Risk	Social Risk	Time Risk	Product Involvement	Purchase Decision Involvement	Purchase Intention
Financial Risk	2.391	0.920	0.534	0.772	0.818	**0.730**							
Performance Risk	2.386	0.837	0.599	0.817	0.840	0.706**	**0.774**						
Psychological Risk	2.237	0.923	0.696	0.873	0.880	0.729**	0.820**	**0.834**					
Social Risk	1.976	0.979	0.722	0.886	0.932	0.710**	0.741**	0.799**	**0.850**				
Time Risk	2.389	1.001	0.512	0.759	0.849	0.606**	0.622**	0.705**	0.675**	**0.716**			
Product Involvement	3.044	0.951	0.700	0.921	0.928	0.032	-0.146**	-0.057	-0.010	-0.038	**0.837**		
Purchase Decision Involvement	3.051	0.948	0.671	0.911	0.917	0.093	-0.052	0.029	0.067	0.050	0.793**	**0.819**	
Purchase Intention	3.604	0.793	0.821	0.932	0.890	-0.204**	-0.274**	-0.222**	-0.169**	-0.192**	0.479**	0.349**	**0.906**

Notes: **. Correlation is significant at the 0.01 level (2-tailed)
Square roots of AVEs are reported in bold in the diagonal

4.3 Research Question One

This section presents the characteristics of fast fashion and slow fashion consumers. It starts with the socio-demographic differences between fast fashion and slow fashion consumers, followed by their fashion purchase behaviours as well as their overall perceptions of fast fashion/slow fashion. The section is organised in three subsections related to each aspect of study.

4.3.1 Characteristics of fast fashion and slow fashion consumers

4.3.1.1 Socio-demographic characteristics of fast fashion and slow fashion consumers

In terms of differences in the socio-demographic characteristics of fast fashion and slow fashion consumers, statistically significant differences were found with regard to age, highest level of educational attainment, current participation in paid employment, and type of community respondents mainly live in. Table 4.6 summarizes the socio-demographic characteristics of fast fashion and slow fashion consumers.

Table 4. 6 Socio-demographic characteristics of fast fashion and slow fashion consumers

	Fast Fashion Consumers (n=208)	Slow Fashion Consumers (n=172)
Age		
Mean	43.83	40.96
Standard Deviation	12.817	11.504
Highest level of educational attainment		
Below Certificate III*	74%	48.20%
Bachelor's Degree or higher	36%	51.80%
Annual household income		
$74,999 and under^	56.20%	45.30%
$75,000 and over	43.80%	54.70%
Current participation in paid employment		
Yes	56.70%	70.30%
No	43.30%	29.70%
Type of community mainly live in		
City or urban and suburban community	84.60%	95.30%
Rural Community	15.40%	4.70%

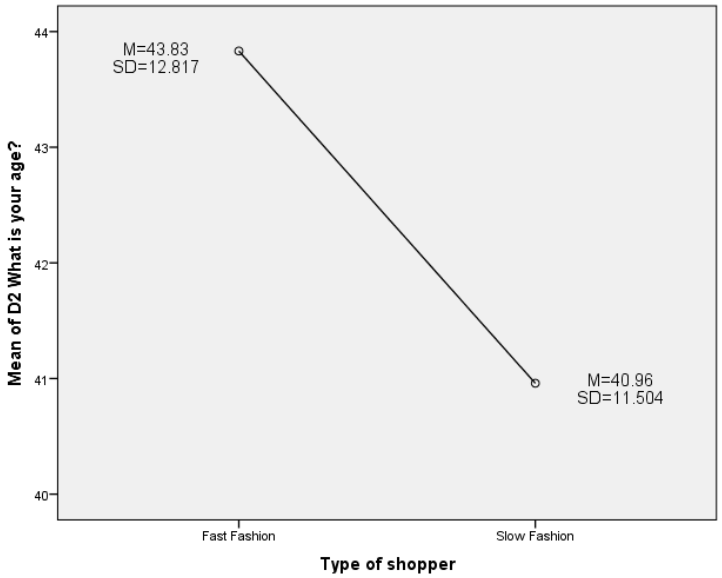
*Levels of education below a Certificate III includes persons whose highest educational attainment is Year 12 or below, Certificate not further defined, and those who haven't completed any formal education.

^Annual household income $74,999 and under includes persons who earn $74,999 and under and those do not wish to disclose their income.

4.3.1.1.1 Age

A one-way ANOVA was conducted to compare the mean age across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in their mean age ($F(1, 378) = 5.185$, $p = 0.023$). As shown in Figure 4.1, the mean age for fast fashion consumers is higher (M = 43.83 years old, SD = 12.817) than slow fashion consumers (M = 40.96 years old, SD = 11.504). This reveals that fast fashion consumers are on average older than slow fashion consumers.

Figure 4. 1 Type of fashion consumers and their mean age



A Chi-square test was conducted to compare the age distribution of fast and slow fashion consumers. The results indicate that there was a significant relationship between the type of fashion consumed and age group frequencies ($X^2(4) = 10.245$, $p = 0.037$, $p<0.05$). As demonstrated in Table 4.7, a higher proportion of fast fashion consumers fell in the age group of 55 years or over than did slow fashion consumers.

Table 4. 7 Chi-square test: Type of fashion consumers and age group of fashion consumers

	Fast Fashion Consumers		**Slow Fashion Consumers**	
Age group	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
18-24 years old	17 (56.7%)	16.4	13 (43.3%)	13.6
25-34 years old	39 (46.4%)	46	45 (**53.6%**)	38
34-44 years old	52 (51.0%)	55.8	50 (49%)	46.2
44-54 years old	48 (53.3%)	49.3	42 (46.7%)	40.7
55 years or over	52 (**70.3%**)	40.5	22 (29.7%)	33.5
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(4) = 10.245$, $p = 0.037$ ($p<0.05$)				

4.3.1.1.2 Highest level of educational attainment

As demonstrated in Table 4.6, more than half (51.8%) of slow fashion consumers and 36% of fast fashion consumers had received a tertiary/ graduate level of education. Whereas just under half (48.2%) of slow fashion consumers and almost two third (74%) of fast fashion consumers completed a Certificate III qualification or less. This indicates that slow fashion consumers have attained a higher level of education than fast fashion consumers.

A Chi-square test was conducted to compare the educational attainment of fast and slow fashion consumers. The results indicate that there was a significant relationship between the type of fashion consumed and highest level of educational attainment ($X^2(1) = 9.443$, $p = 0.002$, $p<0.05$). As demonstrated in Table 4.8, a higher proportion of slow fashion consumers attained a higher level of education than did fast fashion consumers.

Table 4. 8 Chi-square test: Type of fashion consumers and the highest level of educational attainment of fashion consumers

	Fast Fashion Consumers		**Slow Fashion Consumers**	
Highest level of educational attainment	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
Below Certificate III	133 (**61.6%**)	118.2	83 (38.4%)	97.8
Bachelor Degree or higher	75 (45.7%)	89.8	89 (**54.3%**)	74.2
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(1) = 9.443$, $p = 0.002$ ($p<0.05$)				

4.3.1.1.3 Annual household (pre-tax) income

Table 4.6 illustrates that more than half (54.7%) of slow fashion consumers and just under half (43.8%) of fast fashion consumers have an annual household (pre-tax) income of over $75,000 Australian dollars. This shows that slow fashion consumers appear to earn a higher annual household (pre-tax) income than fast fashion consumers.

A chi-square test was conducted to compare the annual household (pre-tax) income of fast and slow fashion consumers. The results indicate, however, that there was no significant relationship between the type of fashion consumed and the annual household (pre-tax) income of fashion consumers ($X^2(6) = 12.055$, $p = 0.061$, $p>0.05$).

4.3.1.1.4 Current participation in paid employment

As shown in Table 4.6, 70.3% of slow fashion consumers and just over half (56.7%) of fast fashion consumers were currently participated in paid employment. This indicates that slow fashion consumers are more actively involved in paid employment than fast fashion consumers.

A chi-square test was conducted to compare participation in paid employment of fast and slow fashion consumers. The results indicate that there was a significant relationship between the type of fashion consumed and current participation in paid employment of fashion consumers ($X^2(1) = 7.482$, $p = 0.006$, $p<0.05$). As demonstrated in Table 4.9, a higher proportion of slow fashion consumers are currently in paid employment than fast fashion consumers.

Table 4. 9 Chi-square test: Type of fashion consumers and the current participation in paid employment of fashion consumers

	Fast Fashion Consumers		**Slow Fashion Consumers**	
Current participation in paid employment	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
Yes	118 (49.4%)	130.8	121 (**50.6%**)	108.2
No	90 (**63.8%**)	77.2	51 (36.2%)	63.8
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(1) = 7.482$, $p = 0.006$ ($p<0.05$)				

4.3.1.1.5 Type of community fashion consumers mainly live in

As demonstrated in Table 4.6, 95.3 % of slow fashion consumers and 84.6% fast fashion consumers mainly live in city or urban and suburban communities while 4.7% of slow fashion consumers and 15.4% fast fashion consumers mainly live in a rural community. This indicate fast fashion consumers tend to live closer to a rural area than slow fashion consumers.

A chi-square test was conducted to compare the main type of community lived in of fast and slow fashion consumers. The results indicate that there was a significant relationship between the type of fashion consumed and type of community fashion consumers mainly live in ($X^2(2) = 11.516$, $p = 0.003$, $p<0.05$). As demonstrated in Table 4.10, a higher

proportion of fast fashion consumers live closer to a rural area than slow fashion consumers.

Table 4. 10 Chi-square test: Type of fashion consumers and the type of community fashion consumers mainly live in

	Fast Fashion Consumers		Slow Fashion Consumers	
Type of community mainly live in	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
City or urban community	59 (51.8%)	62.4	55 (48.2%)	51.6
Suburban community	117 (51.8%)	123.7	109 (48.2%)	102.3
Rural community	32 (**80%**)	21.9	8 (20%)	18.1
Total	208 (**54.7%**)	208 (54.7%)	172 (45.3%)	172 (45.3%)
$X^2(2) = 11.516$, $p = 0.003$ ($p<0.05$)				

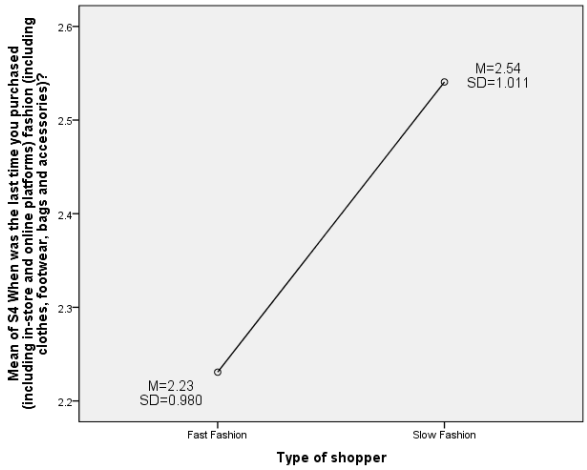
4.3.1.2 Fashion purchase behaviour of fast fashion and slow fashion consumers

In order to assess differences in fashion purchase behaviour between fast fashion and slow fashion consumers, data were analysed either using cross-tabulation of frequencies or one-way analysis of variance (ANOVA).

4.3.1.2.1 Time since previous fashion purchase

A one-way ANOVA was conducted to examine the mean difference in the time since the fast fashion and slow fashion consumers engaged in their last fashion purchases. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to the time since they last engaged in a fashion purchase ($F(1, 378) = 9.043$, $p = 0.003$). As shown in Figure 4.2, slow fashion consumers last engaged in a fashion purchase longer ago ($M = 2.54$, $SD = 1.011$) than fast fashion consumers ($M = 2.23$, $SD = 0.980$). Slow fashion consumers engaged in their last fashion purchases in the range close to three months ago while fast fashion consumers last engaged in a fashion purchase in the range close to a month ago.

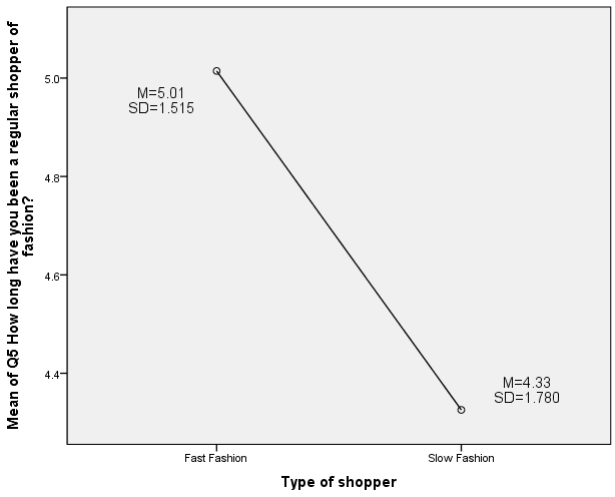
Figure 4. 2 Type of fashion consumers and average time of previous purchase of fashion



4.3.1.2.2 Length of experience as a regular shopper of fashion

A one-way ANOVA was conducted to examine the mean difference in terms of length of experience as a regular shopper for fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their length of experience as a regular shopper of fashion ($F(1, 378) = 16.609$, $p = 0.001$). As shown in Figure 4.3, fast fashion consumers were more experienced as regular shoppers of fashion ($M = 5.01$, $SD = 1.515$) than slow fashion consumers ($M = 4.33$, $SD = 1.780$). Fast fashion consumers reported they have been a regular shopper of fashion in a range close to seven to nine years while slow fashion consumers indicated their experience as a regular shopper of fashion was in the range of four to six years.

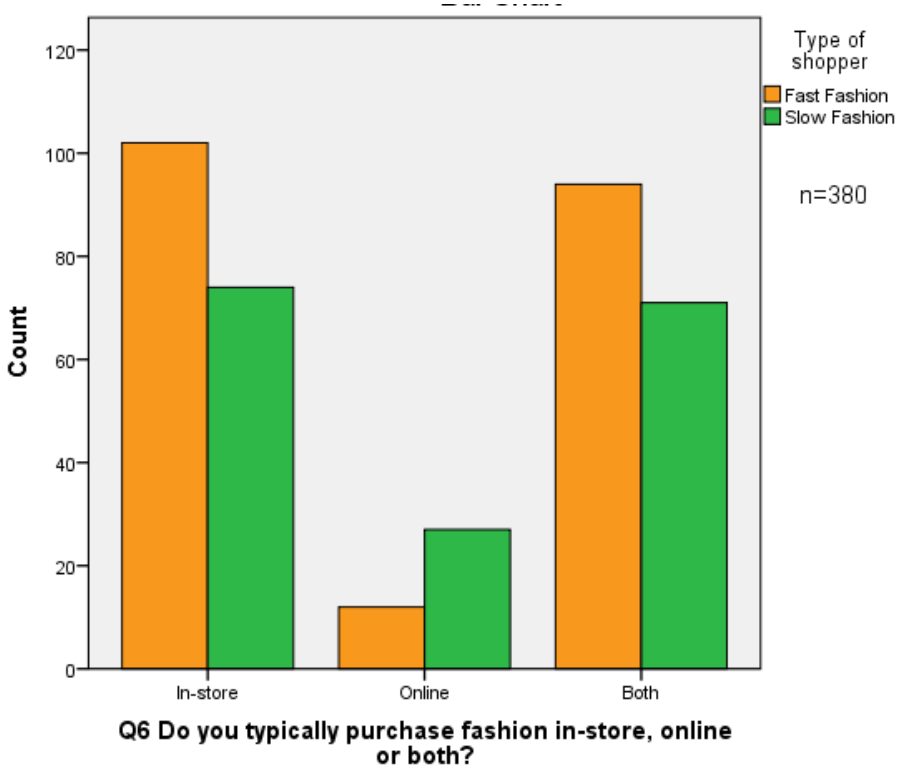
Figure 4. 3 Type of fashion consumers and average length of being a regular shopper of fashion



4.3.1.2.3 Platforms used for fashion purchase

Figure 4.4 represents the platforms that fast fashion and slow fashion consumers typically use to purchase fashion. Just under half of all respondents (49% of fast fashion consumers and 43% of slow fashion consumers) indicated that they typically purchase fashion in-store. More than 40% of all respondents (45.2% of fast fashion consumers and 41.3% of slow fashion consumers) indicated they typically purchase fashion using both in-store and on-line platforms.

Figure 4. 4 Distribution of platform of fashion purchase by type of fashion consumers



4.3.1.2.4 Frequency of in-store fashion purchase

A one-way ANOVA was conducted to compare frequencies of in-store fashion purchase across fast fashion and slow fashion consumers. The analysis indicated that there were no significant difference in frequency of in-store fashion purchase ($F(1, 339) = 3.623$, $p>0.05$) between fast fashion consumers ($M = 3.32$, $SD = 1.077$) and slow fashion consumers ($M = 3.08$, $SD = 1.176$). Both fast fashion and slow fashion consumers indicated they do in-store fashion purchase in the range of close to once a month. Thus, the frequency of in-store fashion purchase did not vary by the type of fashion consumer.

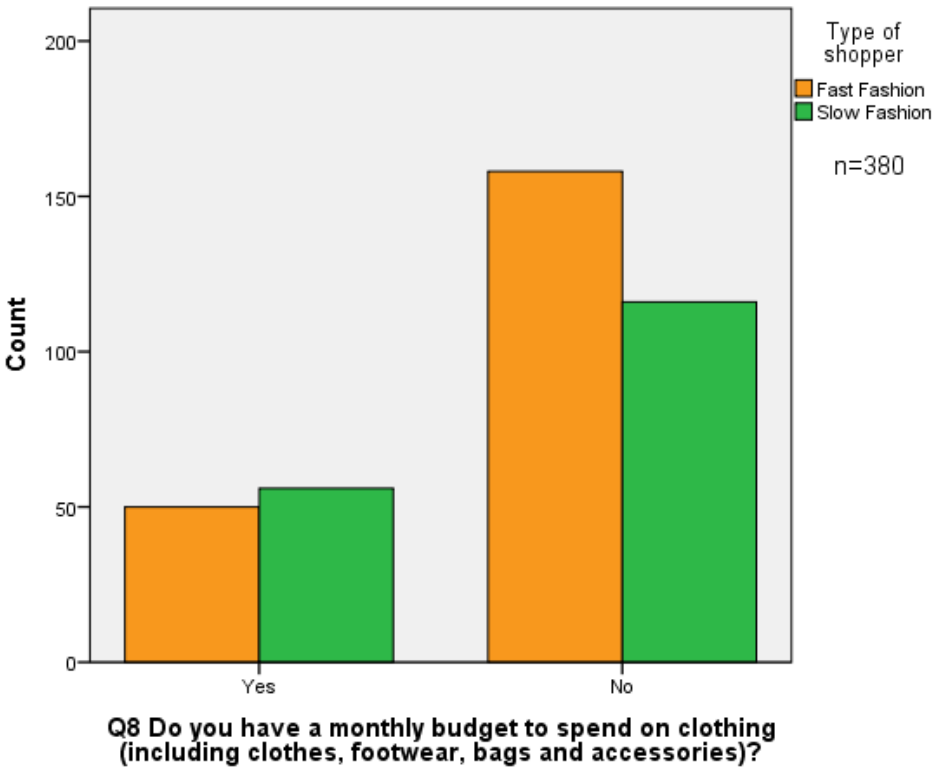
4.3.1.2.5 Frequency of online fashion purchase

A one-way ANOVA was conducted to compare frequency of online fashion purchase across fast fashion and slow fashion consumers. The analysis indicated that there were no significant difference in frequency of online fashion purchase ($F(1, 202) = 1.188$, $p>0.05$) among fast fashion consumers ($M = 3.39$, $SD = 1.074$) and slow fashion consumers ($M = 3.21$, $SD = 1.186$). Both fast fashion and slow fashion consumers reported they do online fashion purchase in the range of close to once a month. Thus, the frequency of online fashion purchase did not vary by the type of fashion consumer.

4.3.1.2.6 Status of monthly clothing budget

Among the respondents, 72.1% did not budget for fashion (76% of fast fashion consumers and 67.4% of slow fashion consumers). Just about a quarter of respondents (27.9%) did have a monthly clothing budget. Analysis of status on monthly fashion budget by type of fashion consumer is shown in Figure 4.5.

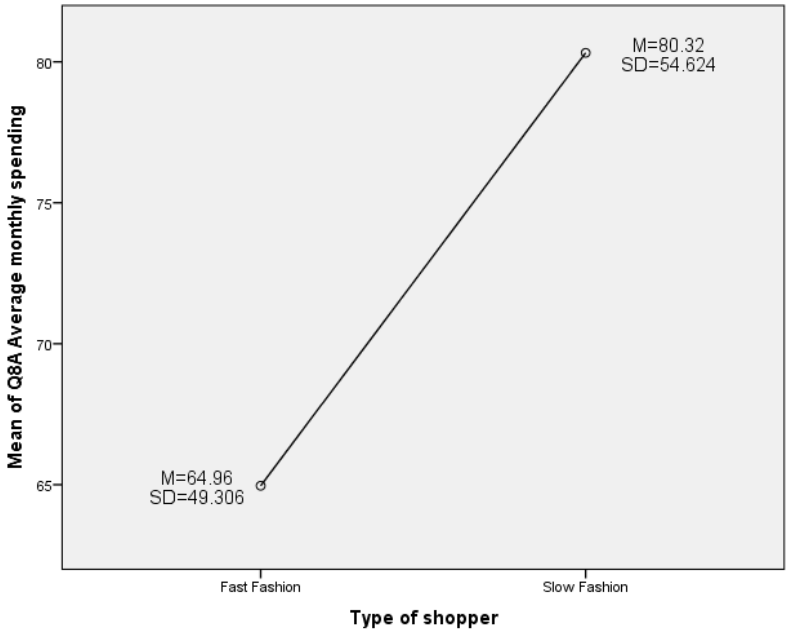
Figure 4. 5 Distribution of status on monthly fashion budget by type of fashion consumers



4.3.1.2.7 Average monthly spending on fashion

A one-way ANOVA was conducted to examine the mean difference in average monthly spending on fashion across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their average monthly spending on fashion ($F(1, 320) = 6.971$, $p = 0.009$). As presented in Figure 4.6, slow fashion consumers (M = 80.32 dollars, SD = 54.624) reported a higher average monthly spend on fashion than fast fashion consumers (M = 64.96 dollars, SD = 49.306).

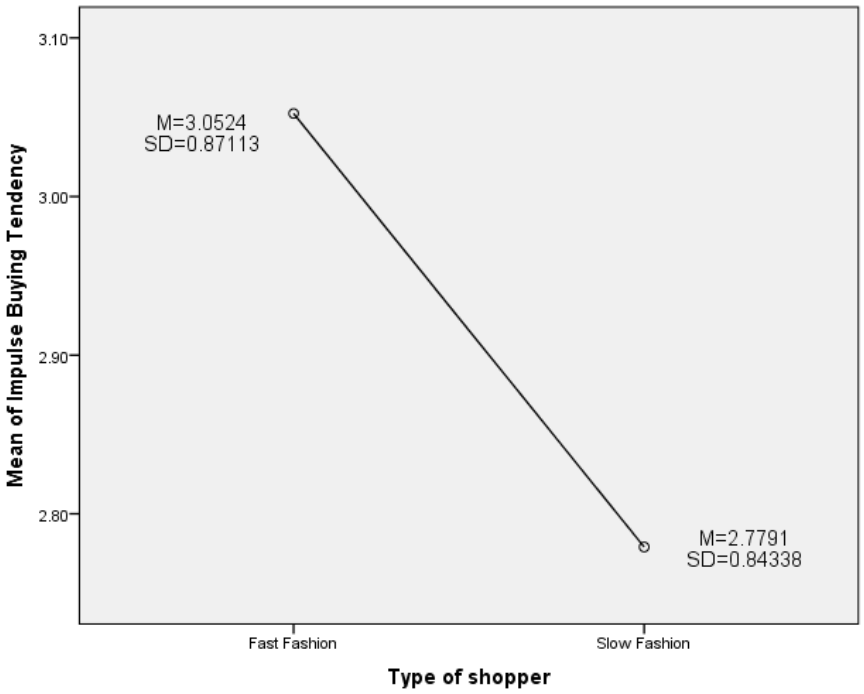
Figure 4. 6 Type of fashion consumers and average monthly spending on fashion



4.3.1.2.8 Impulse buying of fashion purchase

One-way ANOVA was conducted to examine the mean difference of impulse buying tendency in fashion purchases across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their impulse buying tendency ($F(1, 378) = 9.536$, $p = 0.002$). As shown in Figure 4.7, fast fashion consumers reported higher impulse buying tendency (M = 3.0524, SD = 0.87113) than slow fashion consumers (M = 2.7791, SD = 0.84338) when purchasing fashion as measured on a five-point Likert type scale (1 = strongly disagree to 5 = strongly agree).

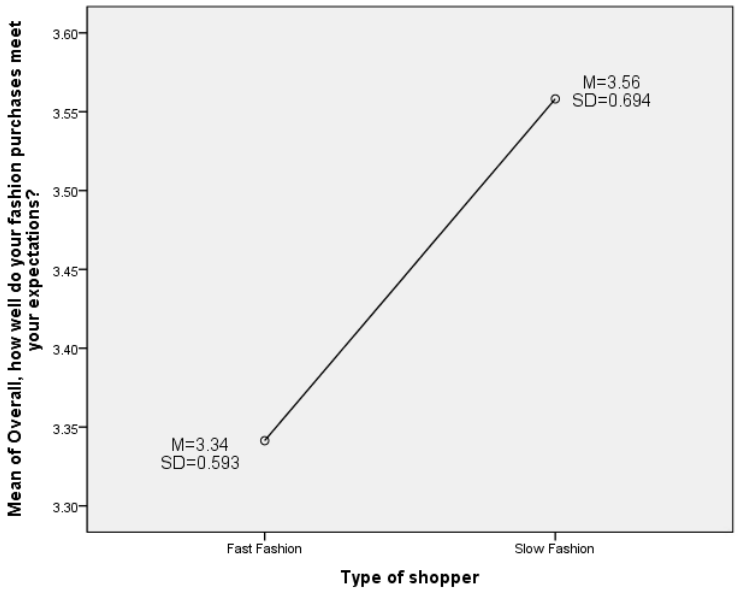
Figure 4. 7 Type of fashion consumers and average mean of impulse buying tendency



4.3.1.2.9 Attitudes about how well fashion purchases meet expectations

A one-way ANOVA was conducted to examine the mean difference between fast fashion and slow fashion consumers in terms of how well their fashion purchases meet their expectations. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their how well their fashion purchases meet their expectations ($F(1, 378) = 10.778$, $p = 0.001$). As presented in Figure 4.8, slow fashion consumers ($M = 3.56$, $SD = 0.694$) were more likely to report that their fashion purchases exceeded expectations more than fast fashion consumers ($M = 3.34$, $SD = 0.593$) as measured on a five-point Likert type scale (1 = much worse than expected to 5 = much worse than expected).

Figure 4. 8 Type of fashion consumers and average attitude about their fast fashion purchases meet expectations



4.3.1.2.10 Fast fashion consumers' satisfaction before and after utilization of fashion purchase

A paired sample t-test was also conducted to compare the mean difference of fast fashion consumers' overall level of satisfaction before and after utilization of their fashion purchases. The analysis showed that there was a statistically significant difference between fast fashion consumers' overall level of satisfaction before utilization and after utilization (t(207) = -2.700; p = 0.007). As presented in Table 4.11, fast fashion consumers reported a higher overall satisfaction level after utilization of their fashion purchase (M = 2.77, SD = 0.466) than before utilization of their fashion purchase (M = 2.68, SD = 0.517) as measured on a five-point Likert type scale (1 = very dissatisfied to 5 = very satisfied).

Table 4. 11 Fast fashion consumers' satisfaction level before and after utilization of fashion purchase

	Fast Fashion Consumers					
	Mean	**Standard Deviation**	**95% Confidence interval of the difference**	**Number of paticipants**	**t-value**	**Sig.**
Overall satisfaction level as soon as placing fashion purchase/ order	2.68	0.517	-0.158 to -0.025	208	-2.700	0.007
Overall satisfaction level after utilzing fashion purchase	2.77	0.466				

4.3.1.2.11 Slow fashion consumers' satisfaction before and after utilization of fashion purchase

A paired sample t-test was again conducted to compare the mean difference of slow fashion consumers' overall level of satisfaction before and after utilization of fashion purchases. The analysis showed that there was a statistically significant difference between slow fashion consumers' overall level of satisfaction before utilization and after utilization ($t(171) = -5.153$; $p = 0.001$). As presented in Table 4.12, slow fashion consumers report a higher overall satisfaction level after utilization of their fashion purchase ($M = 2.83$, $SD = 0.405$) than before utilization of their fashion purchase ($M = 2.63$, $SD = 0.551$) as measured on a five-point Likert type scale (1 = very dissatisfied to 5 = very satisfied). Thus, both types of fashion consumer report greater satisfaction after than before purchase.

Table 4. 12 Slow fashion consumers' satisfaction level before and after utilization of fashion purchase

	Slow Fashion Consumers					
	Mean	**Standard Deviation**	**95% Confidence interval of the difference**	**Number of paticipants**	**t-value**	**Sig.**
Overall satisfaction level as soon as placing fashion purchase/ order	2.63	0.551	-0.273 to -0.122	172	-2.700	0.000
Overall satisfaction level after utilzing fashion purchase	2.83	0.405				

4.3.1.2.12 Fashion consumers' perceived likelihood of purchasing fashion in the near future

A one-way ANOVA was conducted to compare ratings of perceived likelihood of purchasing fashion in the near future across fast fashion and slow fashion consumers. The analysis indicated that there were no significant differences between the two groups ($F(1, 378) = 1.167$, $p>0.05$): fast fashion consumers ($M = 8.22$, $SD = 2.762$), and slow fashion consumers ($M = 7.91$, $SD = 2.682$). Both fast fashion and slow fashion consumers reported their perceived likelihood of purchasing fashion in the near future was in the range close to a 70 per cent chance. Thus, the perceived likelihood of purchasing fashion in the near future did not vary by the type of fashion consumers.

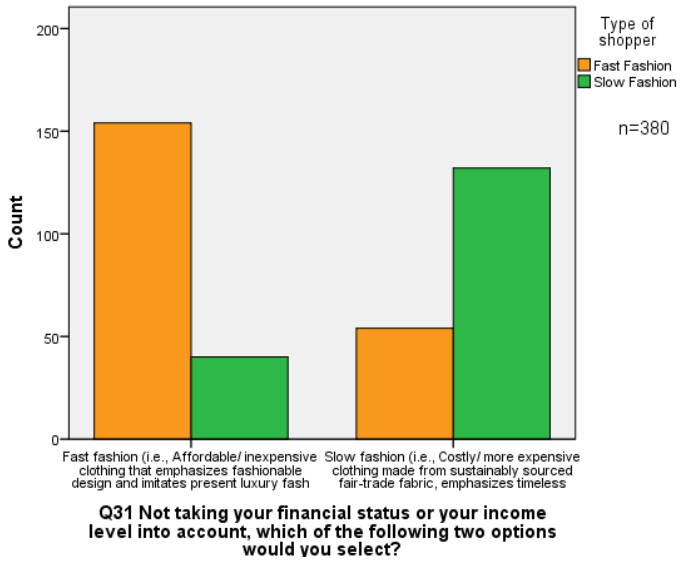
4.3.1.2.13 Fashion consumers' perceptions that their apparel purchasing decisions impact society and the environment

A one-way ANOVA was conducted to compare fast fashion and slow fashion consumers' perceptions that their apparel purchasing decisions impact society and the environment. The analysis indicated that there were no significant differences between the two groups ($F(1, 378) = 2.680$, $p>0.05$): fast fashion consumers ($M = 5.60$, $SD = 2.879$) and slow fashion consumers ($M = 6.08$, $SD = 2.809$). Both fast fashion and slow fashion consumers reported they perceived their apparel purchasing decisions impact society and the environment in a range close to a 50 per cent chance. Thus, perceptions that their apparel purchasing decisions impact society and the environment did not vary by the type of fashion consumer.

4.3.1.2.14 Fashion consumers' intention to purchase fast fashion or slow fashion without taking financial status or income level into account

Without taking financial status or income level into account, almost two thirds (74%) of fast fashion consumers remain committed to purchase fast fashion while 26% of them intend to switch to slow fashion. For slow fashion consumers, 76.7% of them intended to again purchase slow fashion, while 23.3% intended to switch to fast fashion (see Figure 4.9).

Figure 4. 9 Distribution of intention to purchase fast fashion or slow fashion without taking financial status or income level into account



4.3.2 Overall Perceptions of fast fashion and slow fashion

In order to assess the ratings of overall perceptions of fast fashion and slow fashion, a series of one-way ANOVAs were conducted. Five dimensions of perceptions, which includes affordability, sustainability, durability, social responsibility, design and quality, were examined. The 95% confidence intervals for mean, as well as the means and standard deviations for the five dimensions of perceptions are reported in Table 4.13.

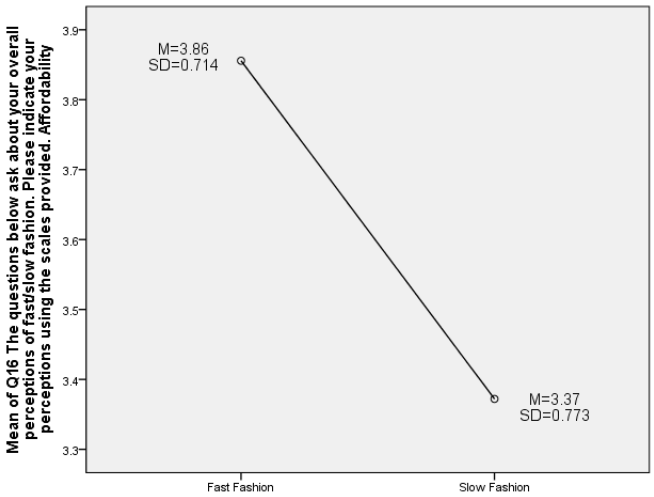
Table 4. 13 One-way ANOVA analysis: Type of fashion (IV) to Perceived perceptions (DV)

	Fast Fashion			Slow Fashion			
Types of Perception	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Sig.**
Affordability	3.86	0.71	3.76-3.95	3.37	0.77	3.26-3.49	0.000
Sustainability	2.96	0.99	2.83-3.10	3.73	0.79	3.61-3.85	0.000
Durability	3.30	0.84	3.18-3.41	3.89	0.71	3.78-4.00	0.000
Social Responsibility	3.00	0.96	2.87-3.13	3.68	0.80	3.56-3.80	0.000
Design	3.66	0.75	3.56-3.77	3.95	0.69	3.85-4.06	0.000
Quality	3.44	0.81	3.33-3.55	4.08	0.69	3.98-4.18	0.000

4.3.2.1 Affordability

A one-way ANOVA was conducted to compare ratings of perceived affordability across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion differed significantly in regard to perceived affordability ($F(1, 378) = 40.053$, $p = 0.001$). As shown in Figure 4.10, fast fashion consumers reported higher perceived affordability ($M = 3.86$, $SD = 0.714$) than slow fashion consumers ($M = 3.37$, $SD = 0.773$).

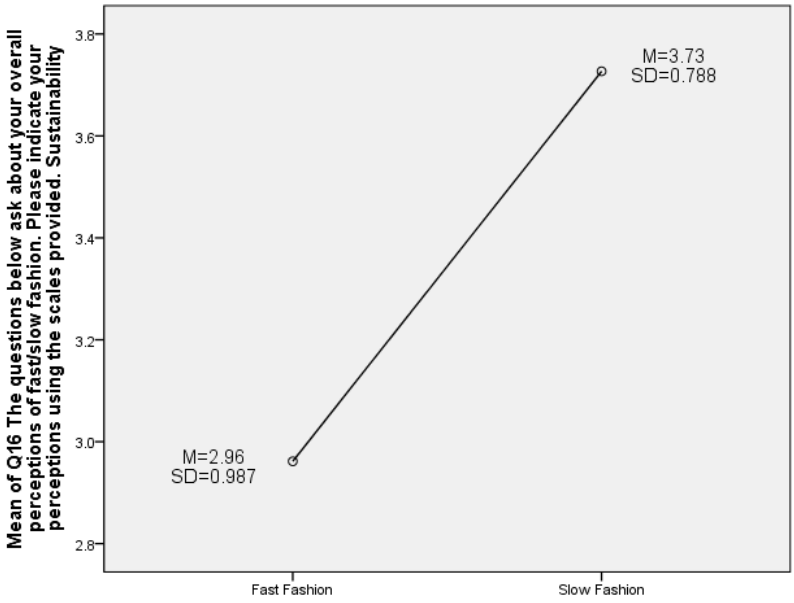
Figure 4. 10 Type of fashion and average mean of perceived affordability



4.3.2.2 Sustainability

A one-way ANOVA was conducted to compare ratings of perceived sustainability across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion differed significantly in regard to perceived sustainability ($F(1, 378) = 67.689$, $p = 0.001$). As shown in Figure 4.11, slow fashion consumers reported higher perceived sustainability ($M = 3.73$, $SD = 0.788$) than fast fashion consumers ($M = 2.96$, $SD = 0.987$).

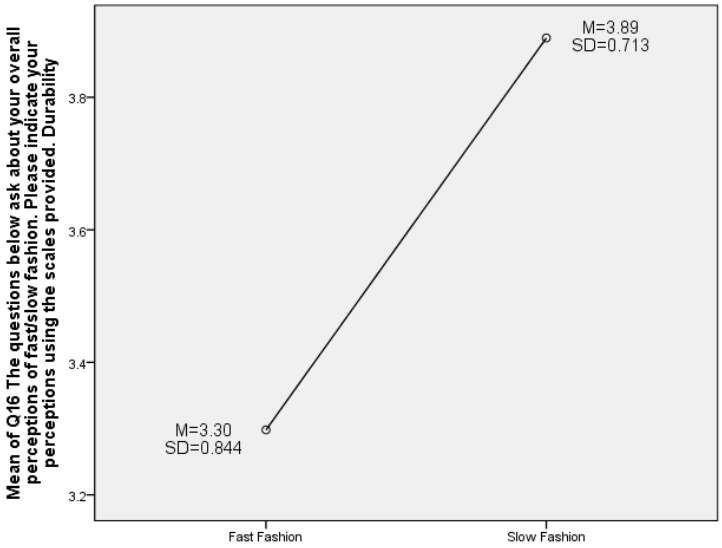
Figure 4. 11 Type of fashion and average mean of perceived sustainability



4.3.2.3 Durability

A one-way ANOVA was conducted to compare ratings of perceived durability across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion differed significantly in regard to perceived durability ($F(1, 378) = 53.107$, $p = 0.001$). As shown in Figure 4.12, slow fashion consumers reported higher perceived durability ($M = 3.89$, $SD = 0.713$) than fast fashion consumers ($M = 3.30$, $SD = 0.844$).

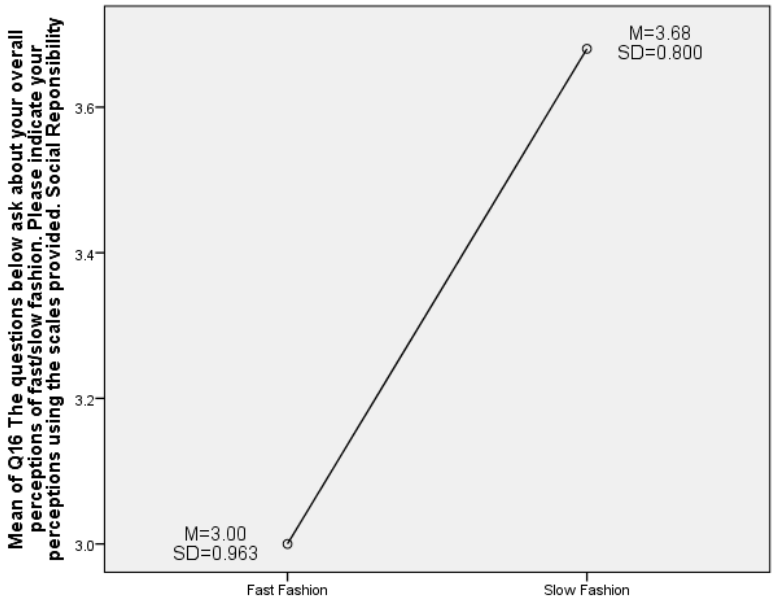
Figure 4. 12 Type of fashion and average mean of perceived durability



4.3.2.4 Social Responsibility

A one-way ANOVA was conducted to compare ratings of perceived social responsibility across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion differed significantly in regard to perceived social responsibility ($F(1, 378) = 54.633$, $p = 0.001$). As shown in Figure 4.13, slow fashion consumers reported higher perceived social responsibility ($M = 3.68$, $SD = 0.800$) than fast fashion consumers ($M = 3.00$, $SD = 0.963$).

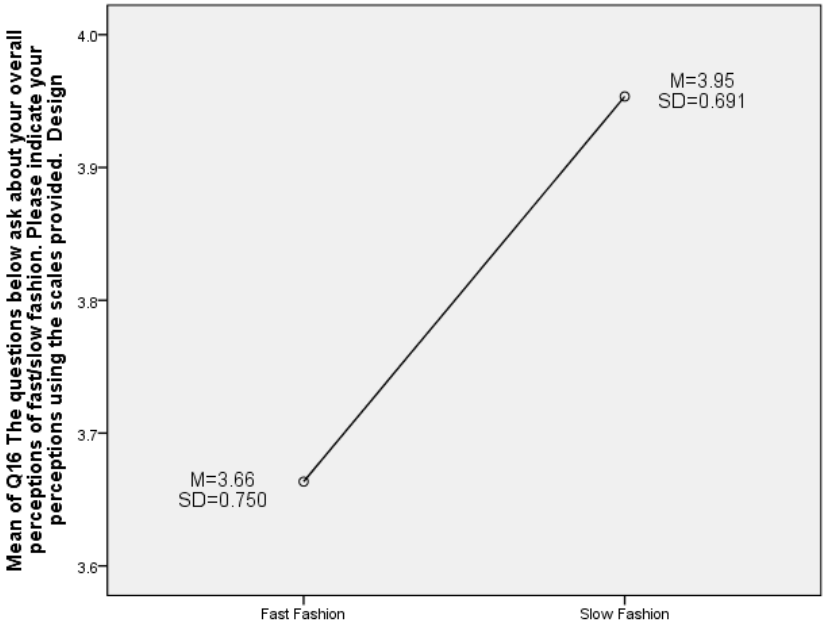
Figure 4. 13 Type of fashion and average mean of perceived social responsibility



4.3.2.5 Design

A one-way ANOVA was conducted to compare ratings of whether the perceived design was good across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion differed significantly in regard to perceived design ($F(1, 378) = 15.113$, $p = 0.001$). As shown in Figure 4.14, it indicated that slow fashion consumers reported better perceived design ($M = 3.95$, $SD = 0.691$) than fast fashion consumers ($M = 3.66$, $SD = 0.750$).

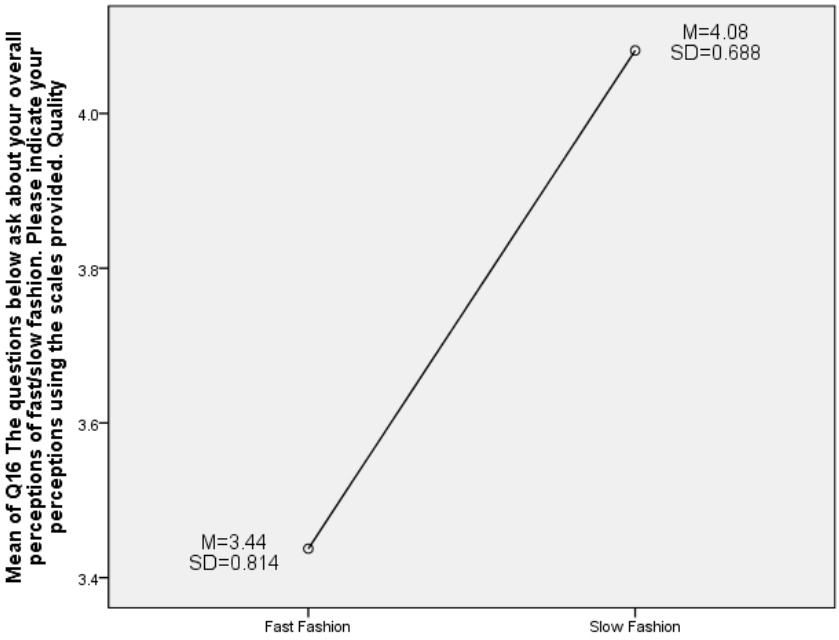
Figure 4. 14 Type of fashion and average mean of perceived design



4.3.2.6 Quality

A one-way ANOVA) was conducted to compare ratings of perceived quality across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion differed significantly in regard to perceived quality ($F(1, 378) = 67.667$, $p = 0.001$). As shown in Figure 4.15, slow fashion consumers reported higher perceived quality ($M = 4.08$, $SD = 0.688$) than fast fashion consumers ($M = 3.44$, $SD = 0.814$).

Figure 4. 15 Type of fashion and average mean of perceived quality



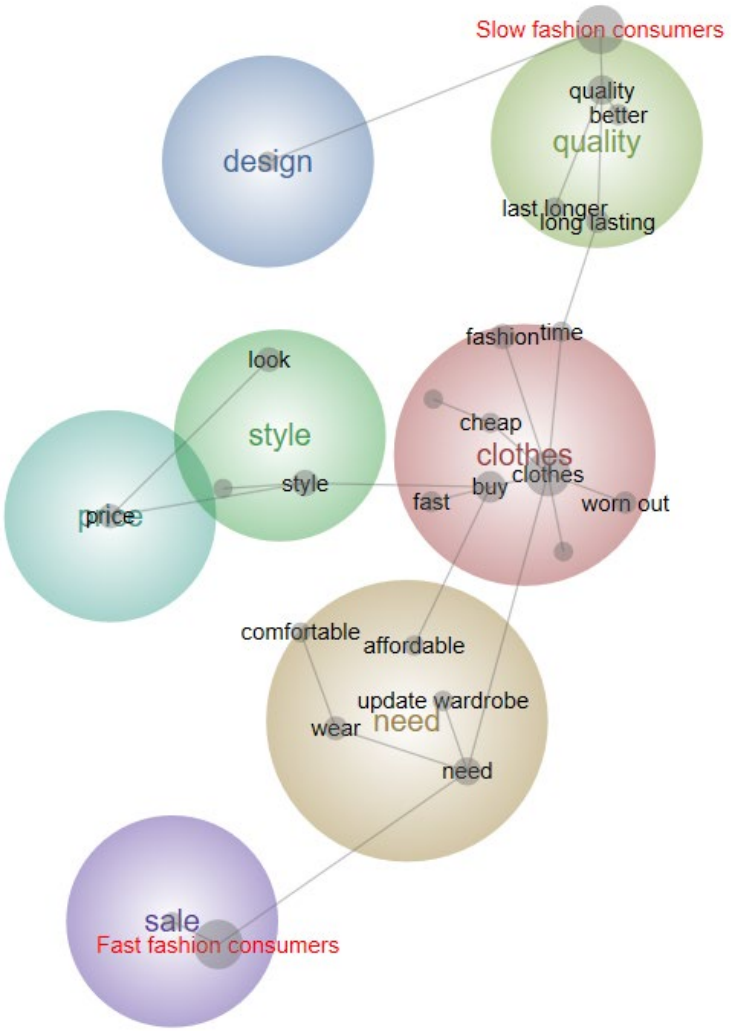
4.4 Research Question Two

This section reports comparisons in consumer decision-making between fast fashion and slow fashion consumers. Quantitative data were analysed using either cross-tabulation of frequencies, chi-square tests or one-way analysis of variance (ANOVA). To gain understanding and insight of fast fashion and slow fashion consumers' views of the seven stages of the decision-making process, qualitative data were analysed using Leximancer Version 4.51 and concept maps were developed. This section contains seven subsections related to each stage of the decision-making process.

4.4.1 Stage 1: Need Recognition

Open-ended questions were used to examine what makes fashion consumers choose, or what trigger consumers' desire, to purchase fashion. A concept map was generated that exhibits the most common themes and concepts derived from the question. As demonstrated in Figure 4.16, the concept map displays concepts (shown as small grey nodes) that are grouped into themes (indicated by the larger coloured bubbles). Seven dominant themes, by order of importance were identified: "clothes", "need", "style", "quality", "price", "design" and "sale".

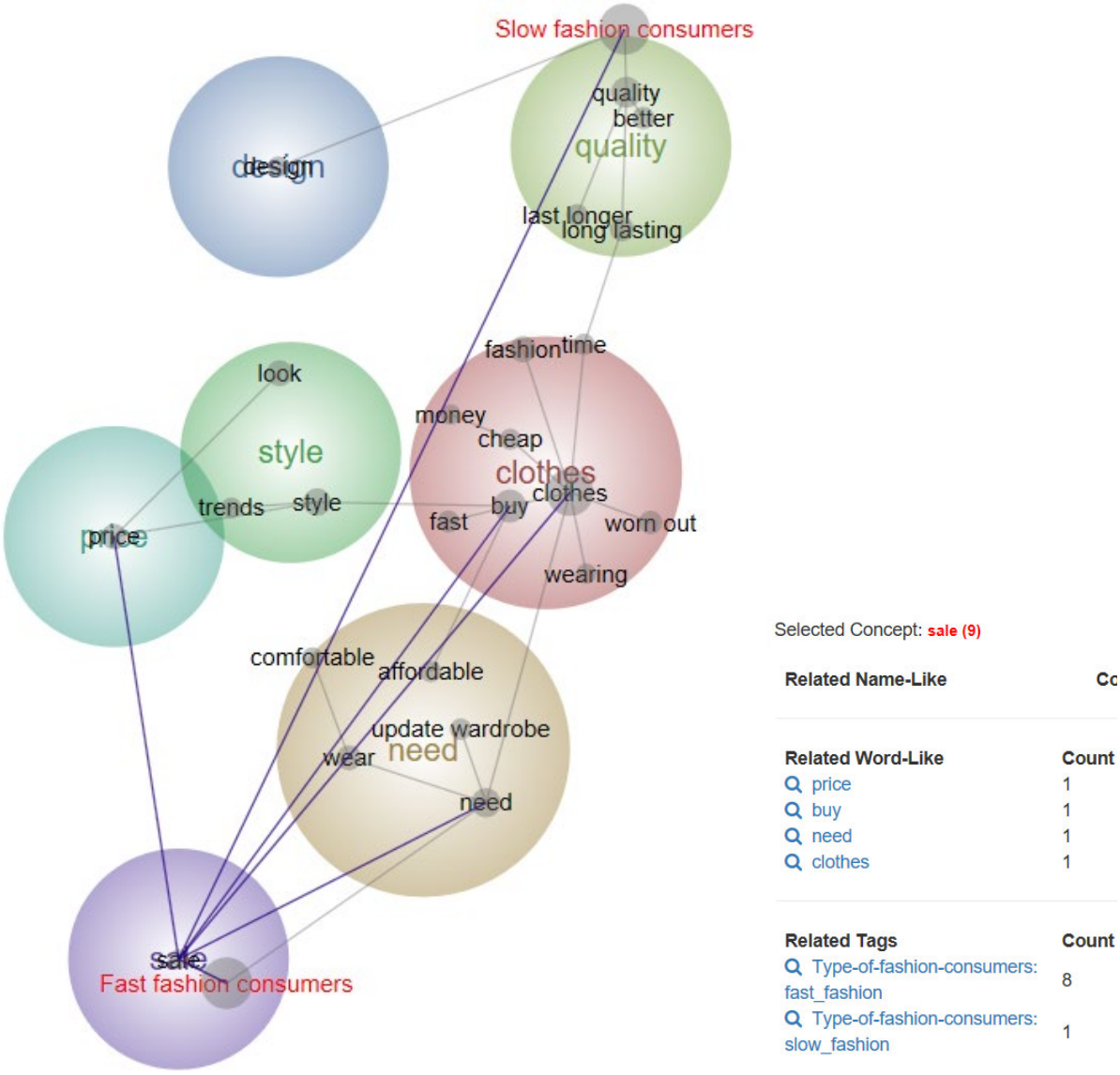
Figure 4. 16 Leximancer Concept Map: Factors that trigger fashion consumers' desire to purchase fashion



As illustrated in Figure 4.17, a distinct difference is discernible between fast fashion consumers and slow fashion consumers. Fast fashion consumers are particularly connected to both the theme and concept of "sale". This theme and concept were also found to be related to other concepts and words including "price", "buy", "need" and "clothes" (indicated by purple lines). An exploration of the theme "sale" using a query search in Leximancer showed all comments fast fashion consumers made on the theme "sale". Some typical responses are:

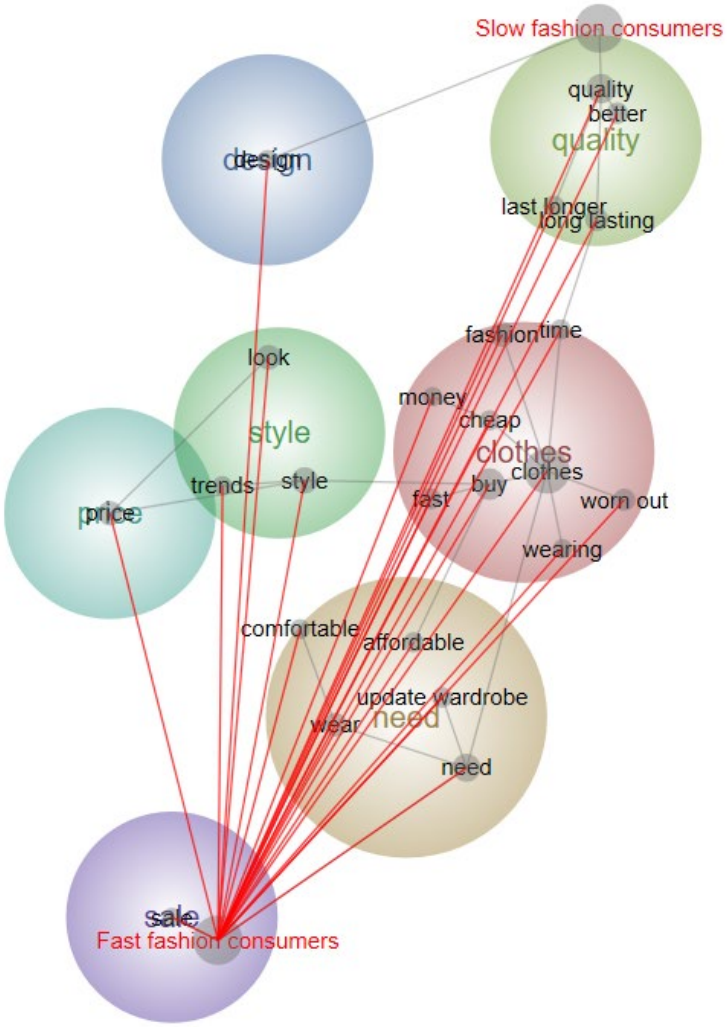
- "I purchase when I need new clothes or when they are on sale." (Respondent ID: 216)
- "A good sale and price." (Respondent ID: 130)
- "When there is a sale/ promotion" (Respondent ID: 114)

Figure 4. 17 Leximancer Concept Map: Factors that trigger fast fashion consumers purchase fast fashion



These responses highlighted “sale”, “need for new clothes” and “good price” as dominant factors that trigger fast fashion consumers’ desire to purchase fast fashion. Considering the proximity between the themes and associated concepts, Figure 4.18 reveals concepts such as “affordable”, “update wardrobe”, “comfortable”, “trends”, “style”, “worn out”, “cheap”, “money”, “look” and “time” (indicated by red lines) are slightly less influential factors that influence fast fashion consumers desire to purchase fast fashion. Concepts such as “design”, “long lasting” and “better quality” are less important factors that trigger fast fashion consumers’ desire to purchase fast fashion.

Figure 4. 18 Leximancer Concept Map: Factors that trigger fast fashion consumers purchase fast fashion



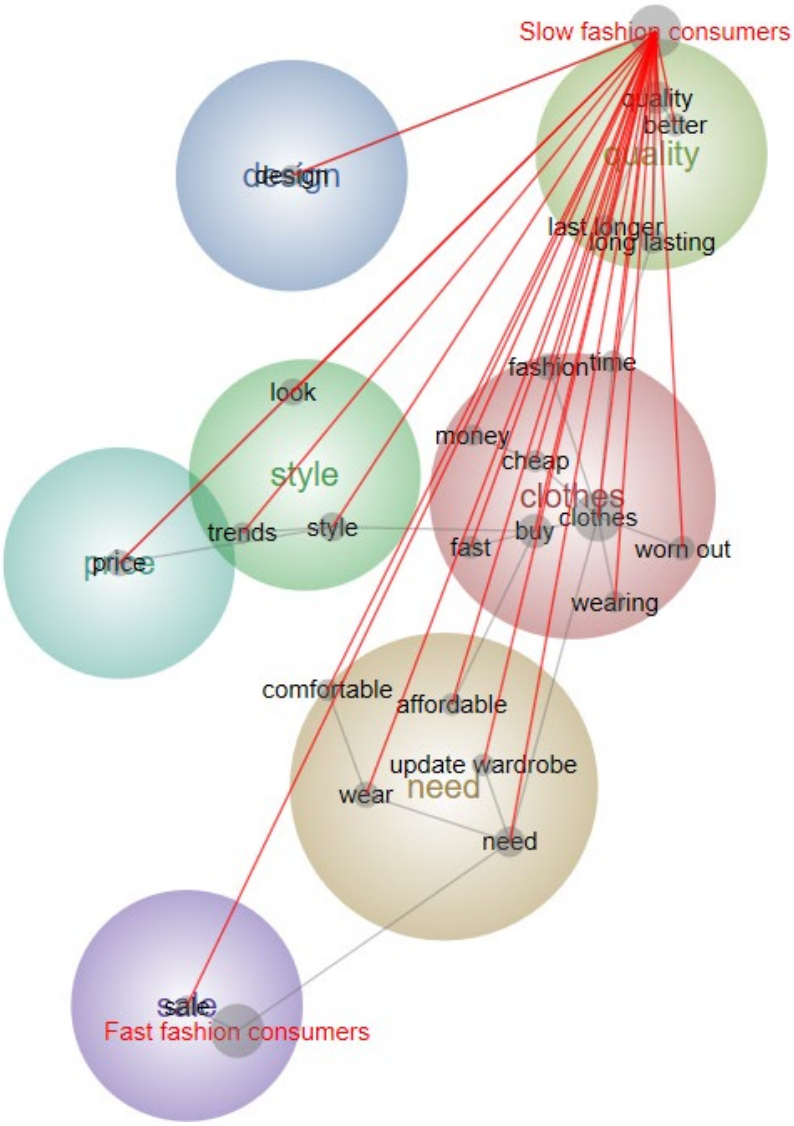
As shown in Figure 4.19, slow fashion consumers are connected with the theme of "quality". This theme is also connected with the concepts of "better quality", "long lasting" and "last longer". An exploration of the theme "quality" using a query search in Leximancer showed all comments slow fashion consumers made on the theme "quality". Some typical responses are:

- "High quality and craftsmanship, better quality fabrics, built to last for multiple seasons." (Respondent ID: 1038)
- "Good quality and timeless style." (Respondent ID: 1198)
- "Wanting to buy higher quality clothes that will last longer, and in more classic styles that aren't immediately outdated." (Respondent ID: 1273)

- "Classic, timeless pieces in good quality and durable fabric." (Respondent ID: 1159)

As evidenced by these comments, "quality" is a rich theme, covering "high and good quality" as well as "long lasting" as the major factors that influence slow fashion consumers' desire to choose to purchase slow fashion. Figure 4.19 shows concepts such as "design", "money", "cheap", "look", "worn out", "style", "trends", "price", "comfortable", "affordable", "update wardrobe" and "need" (indicated by red lines) as less prominent factors than "quality", while "sale" is the least dominant factor that contributes to slow fashion consumers' desire to purchase.

Figure 4. 19 Leximancer Concept Map: Factors that trigger slow fashion consumers purchase slow fashion



4.4.2 Stage 2: Information Search

4.4.2.1 Frequency of performing online or other searches before fashion purchases

A one-way ANOVA was conducted to compare the number of online or other searches undertaken before fashion purchase across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to online or other searching before fashion purchase ($F(1, 378) = 7.198$, $p = 0.008$). As shown in Figure 4.20, slow fashion consumers reported more online or other searches before fashion purchases ($M = 3.2384$, $SD = 1.21209$) than fast fashion consumers ($M = 2.9038$, $SD = 1.20802$) as measured on a five-point Likert type scale (1 = never to 5 = always).

Figure 4. 20 Type of fashion consumers and average mean of frequency of performing online or other searches before fashion purchases

4.4.2.2 *Type of information sources that fashion consumers use to search for fashion*

As can be seen in Figure 4.21, eight themes were identified representing type of information source that fashion consumers use to search for fashion, by order of importance: “websites”, “store”, “eBay”, “fashion”, “social media”, “not sure”, “Instagram” and “internet”.

Figure 4. 21 Leximancer Concept Map: Type of information sources that fashion consumers generally use to search for fashion

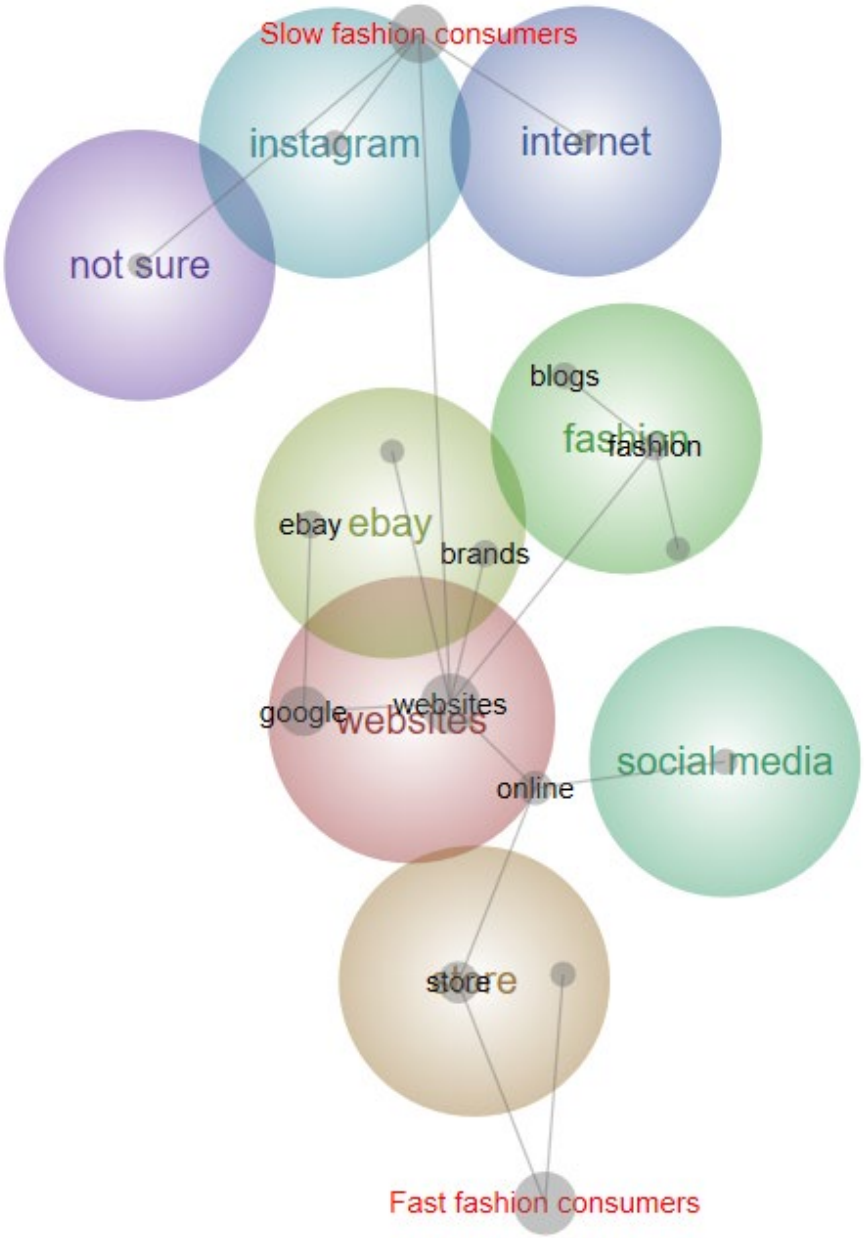
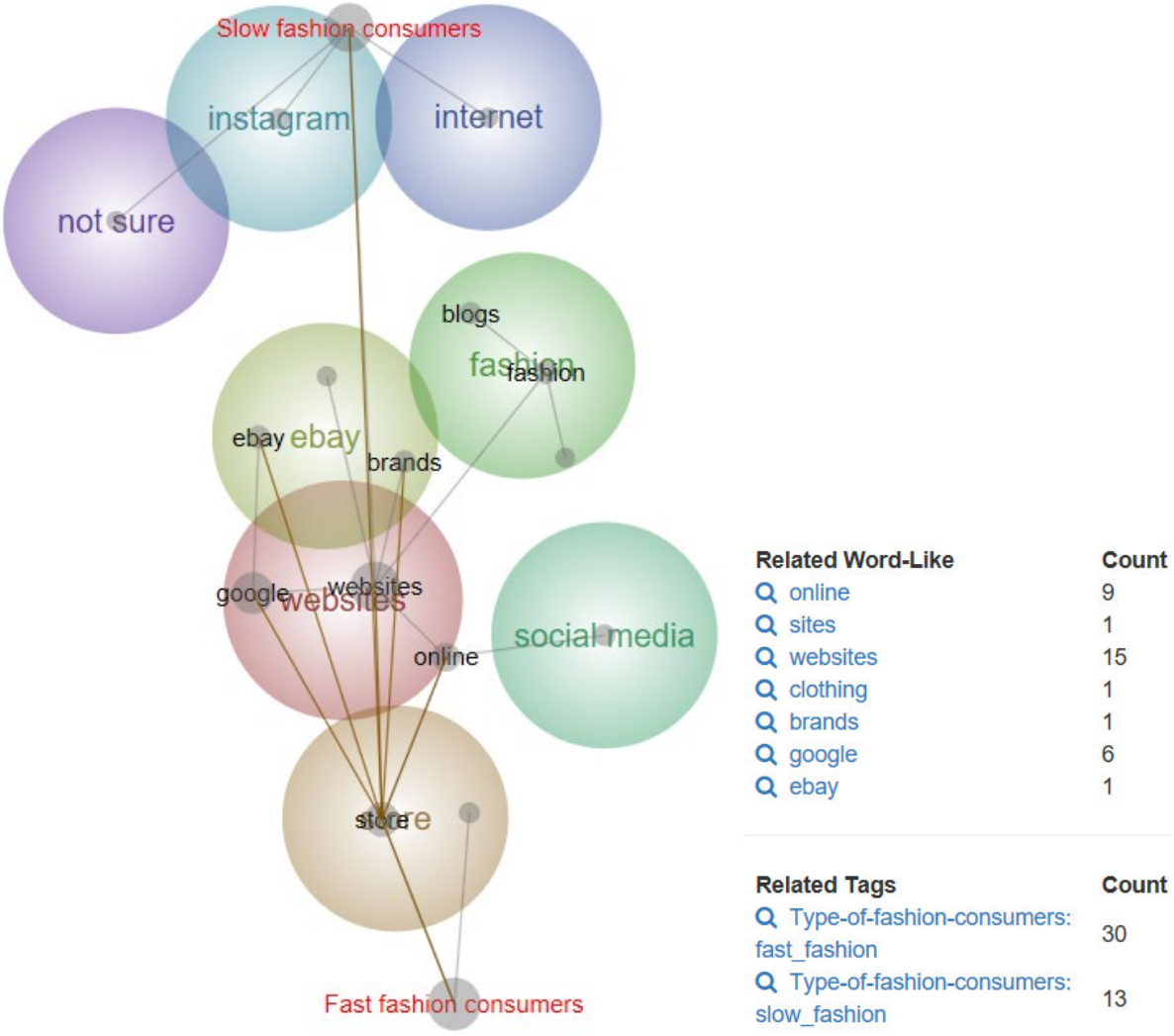


Figure 4.22 shows a different pattern between fast fashion consumers and slow fashion consumers. Fast fashion consumers are particularly connected to both the theme and concept of "store". This theme and concept were found to be related to other concepts and words such as "online", "websites", "brands", "google" and "eBay" (indicated by brown lines). An exploration of the theme "store" using a query search in Leximancer showed all responses fast fashion consumers made on the theme "store". Some typical responses of "store" are:

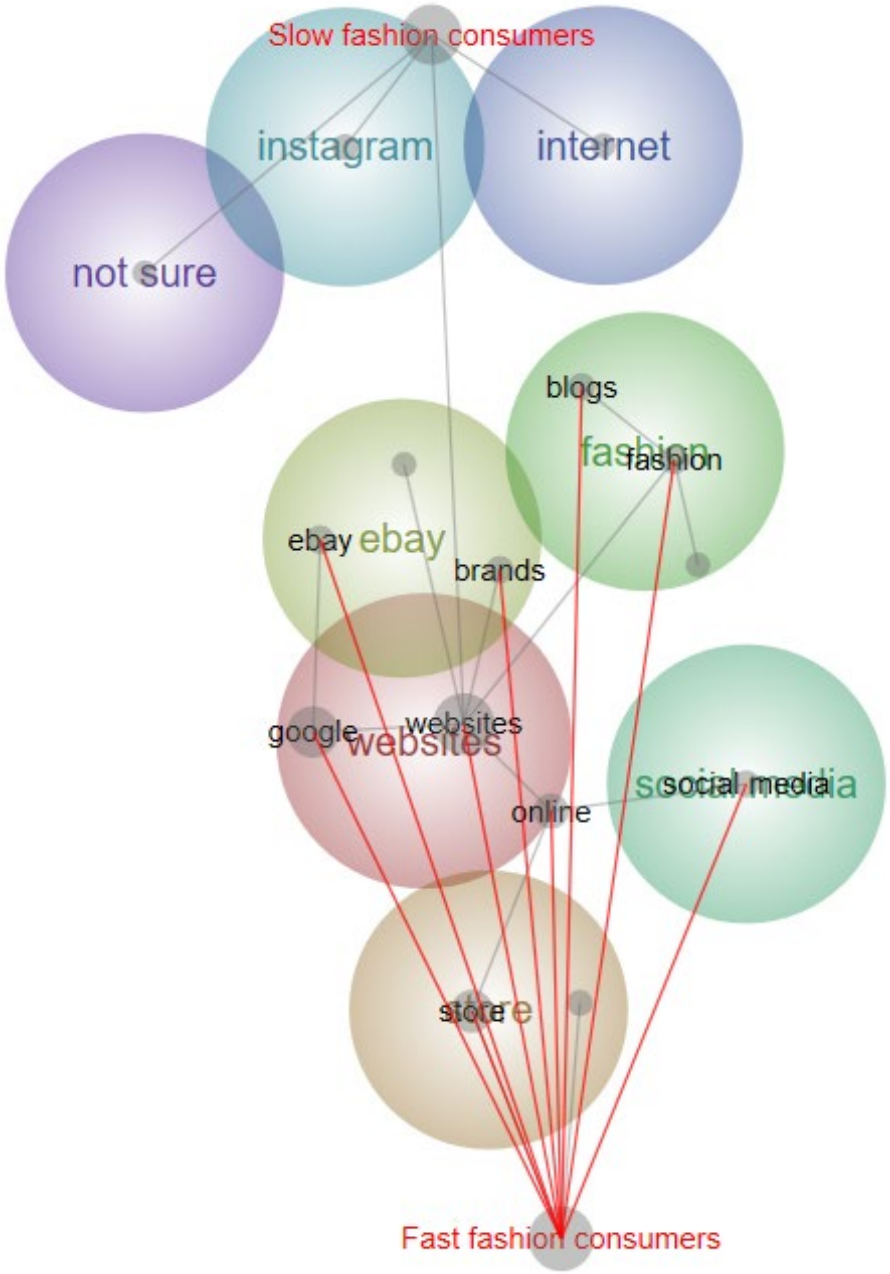
- "Browsing in store." (Respondent ID: 101)
- "Online stores, overseas mainly." (Respondent ID: 323)
- "Google store websites." (Respondent ID: 295)
- "eBay stores, online website for stores/ brands." (Respondent ID: 337)

Figure 4. 22 Leximancer Concept Map: Type of information sources that fast fashion consumers generally use to search for fast fashion



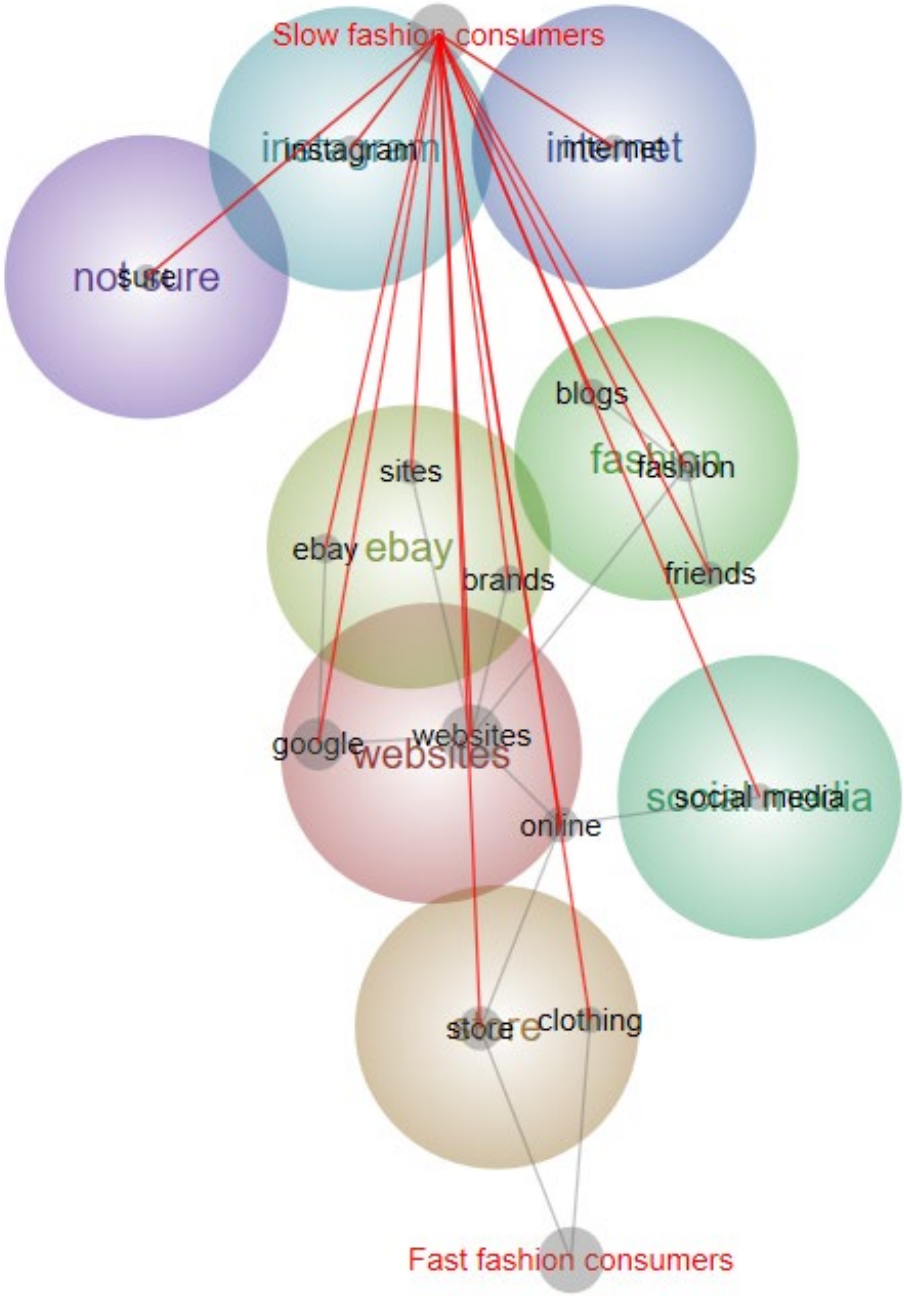
These responses highlighted that “online stores”, “brand/store websites”, “in-store”, “google” and “eBay” are the leading information sources that fast fashion consumers use to search for fast fashion. Considering the proximity between the themes and their associated concepts with the respondent groupings, Figure 4.23 shows “social media” and “fashion blogs” (indicated by red lines) are considered as alternative information sources that fast fashion consumers use in fashion searches.

Figure 4. 23 Leximancer Concept Map: Type of information sources that fast fashion consumers generally use to search for fast fashion



As shown in Figure 4.24, slow fashion consumers are highly connected with the themes of "instagram", "internet" and "not sure"; this indicates that "Instagram" and the "internet" contribute the major type of information sources that slow fashion consumers use to search for slow fashion. Concepts such as "fashion blogs", "eBay", "brands", "google", "websites", "social media", "online" and "store" (indicated by red lines) emerged as less prominent information sources that slow fashion consumers used in fashion searches.

Figure 4. 24 Leximancer Concept Map: Type of information sources that slow fashion consumers generally use to search for slow fashion

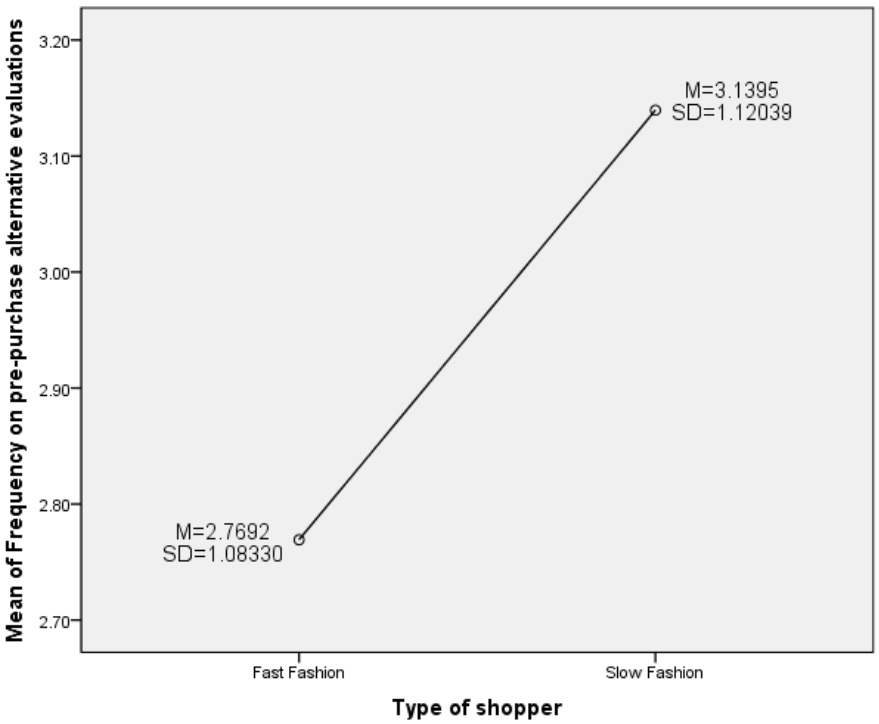


4.4.3 Stage 3: Pre-Purchase Alternative Evaluations

4.4.3.1 Frequencies of evaluating different brands before fashion purchases

A one-way ANOVA was conducted to compare the frequency of evaluating different brands before fashion purchases across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their frequency of evaluating different brands before purchase ($F(1, 378) = 10.665$, $p = 0.001$). As shown in Figure 4.25, slow fashion consumers reported evaluating different brands before fashion purchase ($M = 3.1395$, $SD = 1.12039$) more frequently than fast fashion consumers ($M = 2.7692$, $SD = 1.08330$) as measured on a five-point Likert type scale (1 = never to 5 = always).

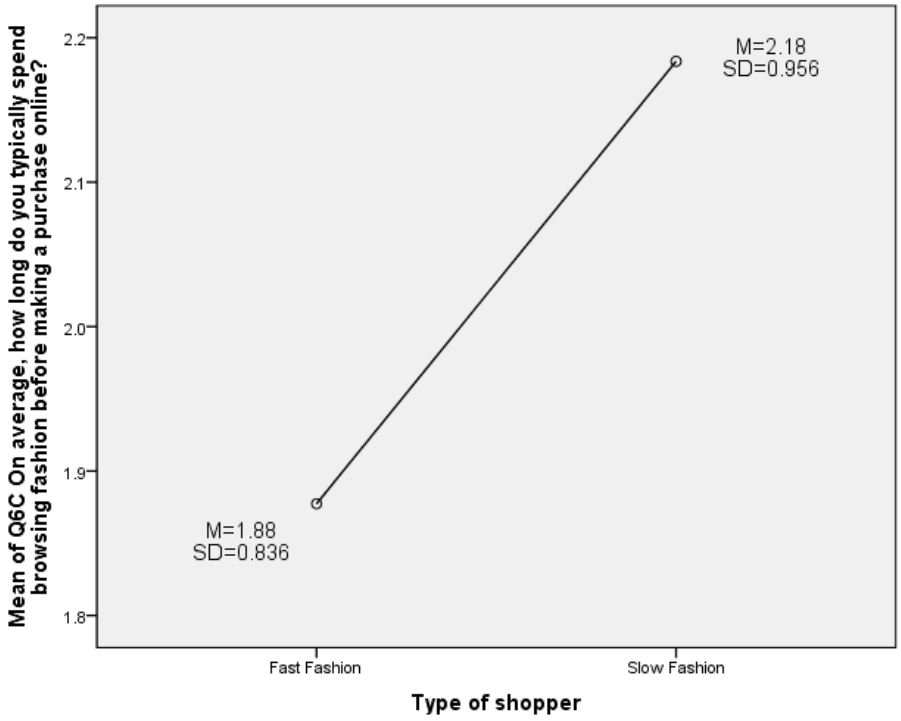
Figure 4. 25 Type of fashion consumers and average mean of frequency of evaluating different brands before fashion purchases



4.4.3.2 Average browsing time before making an online fashion purchase

A one-way ANOVA was conducted to examine the mean difference in average browsing time before making an online fashion purchase across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their average browsing time before making an online fashion purchase ($F(1, 202) = 5.954$, $p = 0.016$). As presented in Figure 4.26, slow fashion consumers ($M = 2.18$ hours, $SD = 0.956$) reported spending a longer time browsing fashion before making an online purchase than fast fashion consumers ($M = 1.88$ hours, $SD = 0.836$).

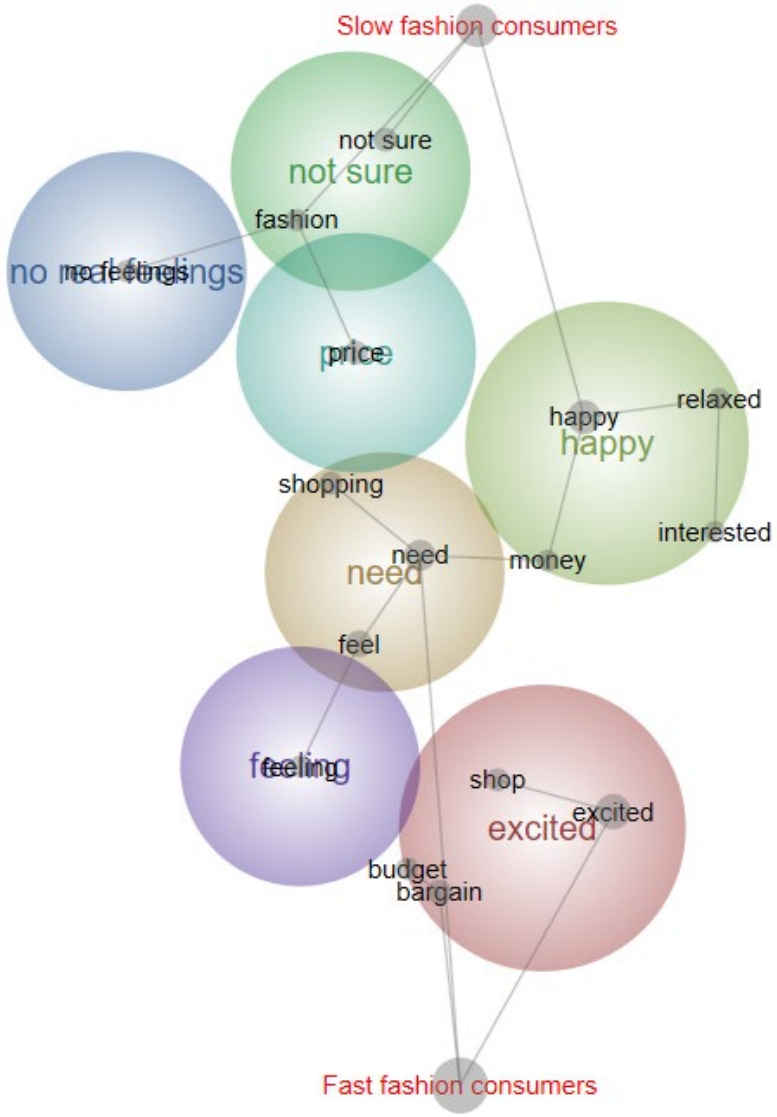
Figure 4. 26 Type of fashion consumers and average browsing time before making an online fashion purchase



4.4.3.3 *Fashion consumers' feelings/emotions before engaging in fashion purchases*

An open-ended question was asked regarding fashion consumers' feelings/emotions before engaging in fashion purchases. As demonstrated in Figure 4.27, seven dominant themes, by order of importance, were identified: "happy", "excited", "need", "not sure", "price", "no real feelings" and "feeling".

Figure 4. 27 Leximancer Concept Map: Fashion consumers' feelings or emotions before engaging in fashion purchases

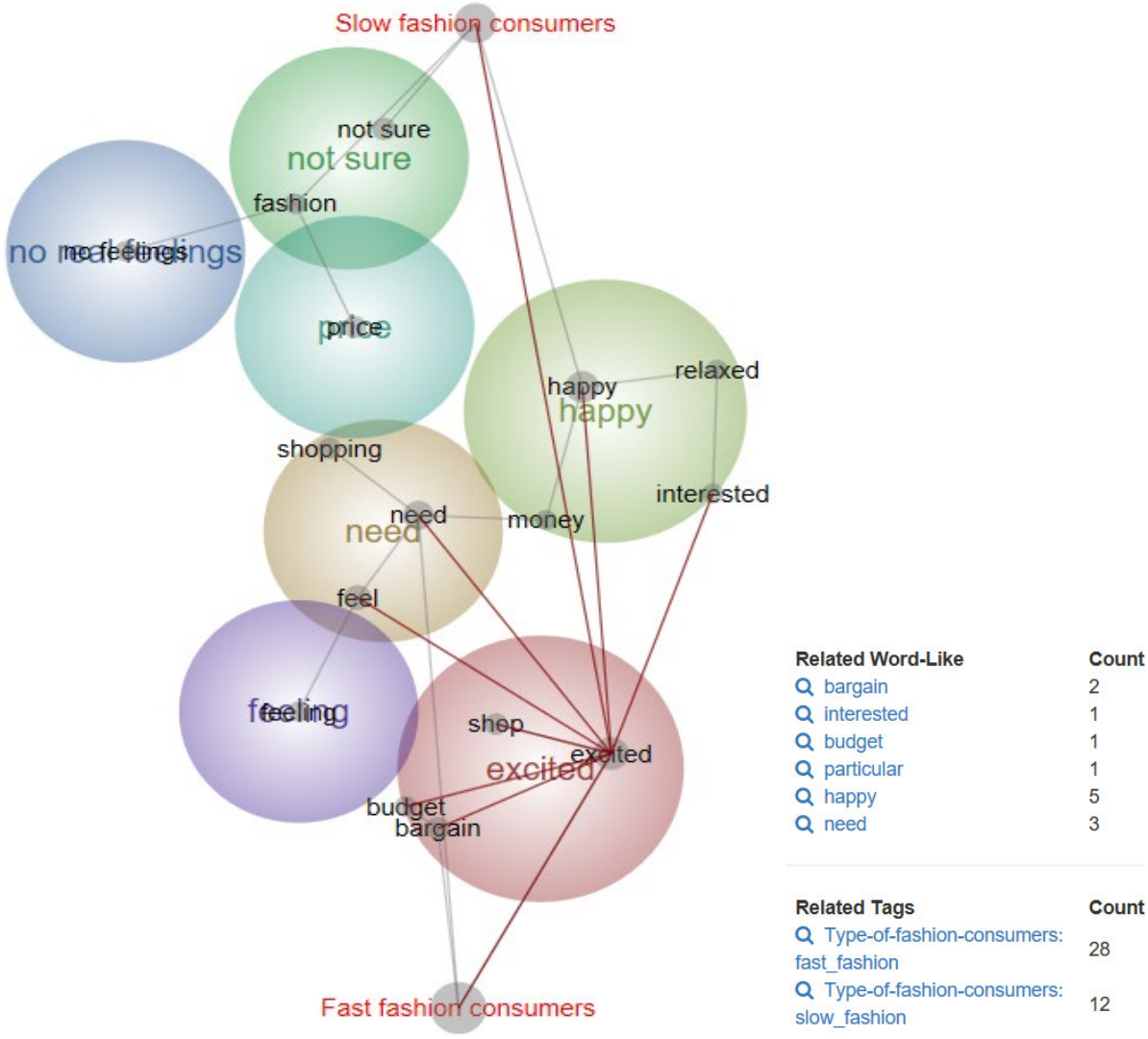


As shown in Figure 4.28, fast fashion consumers are predominantly connected to the theme of "excited". This theme is connected with other concepts, including "bargain", "budget", "shop", "feel", "interested", "need" and "happy" (indicated by dark red lines). A

query search in Leximancer showed all responses fast fashion consumers made on the theme "excited". Some typical responses of "excited" are:

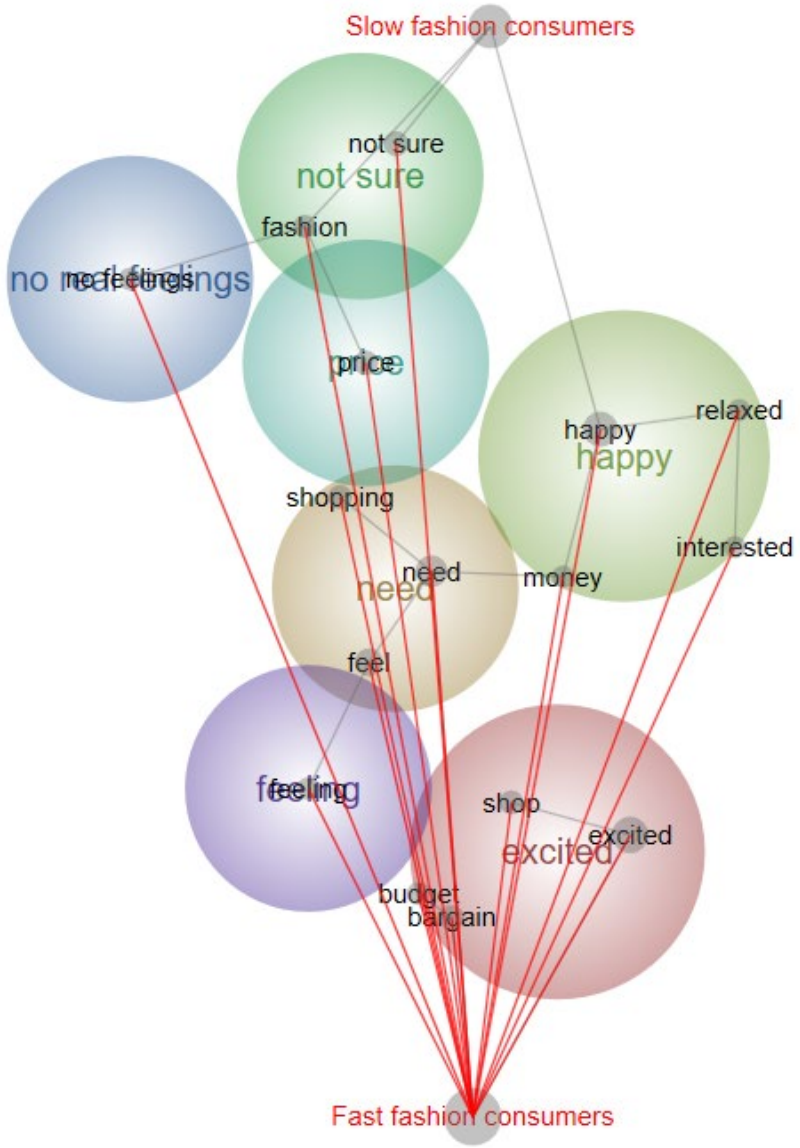
- "Intrigued, entertained, excited, guilty." (Respondent ID: 56)
- "Excited and intrigued, curious and happy." (Respondent ID: 48)
- "Happy, excited, interested." (Respondent ID: 52)
- "I am excited when I find a bargain and it fits my needs and budget." (Respondent ID: 295)
- "I got excited I might find something new." (Respondent ID: 79)
- "I like buying new clothes, even if I don't need them that much, I feel excited for a short while." (Respondent ID: 228)

Figure 4. 28 Leximancer Concept Map: Fast Fashion consumers' feelings or emotions before engaging in fast fashion purchases



These reviews highlighted “excited”, “happy” and “interested” as predominant words used by fast fashion consumers to describe their emotions or feelings before engaging in fashion purchases. As can been seen in Figure 4.29, fast fashion consumers also used “relaxed”, “no real feelings” and “not sure” (indicated by red lines) to express their emotions or feelings before engaging in fast fashion purchases.

Figure 4. 29 Leximancer Concept Map: Fast Fashion consumers’ feelings or emotions before engaging in fast fashion purchases

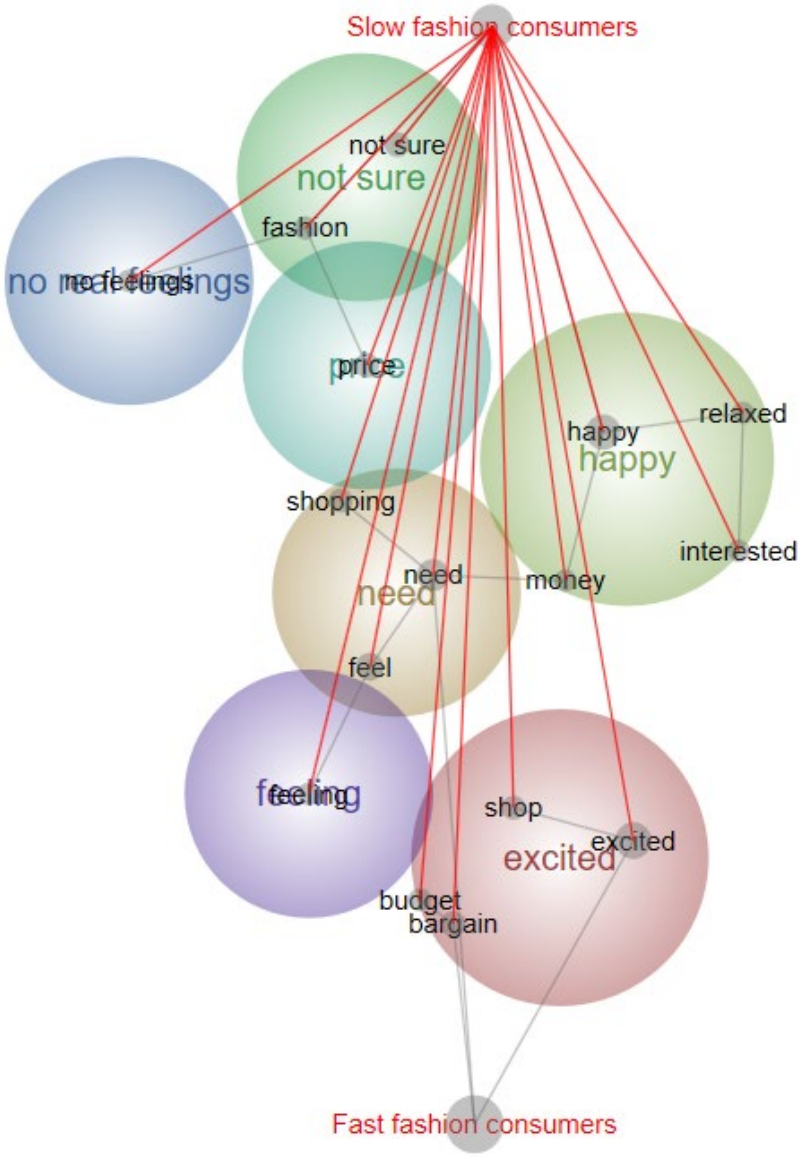


As shown in Figure 4.30, slow fashion consumers are connected with the themes of “not sure” and “no real feelings”. An exploration of the theme “no real feelings” using a query search in Leximancer showed the following responses:

- "I have neither feelings nor emotions for inanimate, unintelligent items." (Respondent ID: 381)
- "I am not aware of any feelings or emotions." (Respondent ID: 499)

Figure 4.30 also showed "happy", "relaxed" and "interested" (indicated by red lines) as less prominent feelings or emotions than "not sure" and "no real feelings" for slow fashion consumers. The themes "excited" and "bargain" are the least dominant descriptions that express slow fashion consumers feelings or emotions before engaging slow fashion purchases.

Figure 4. 30 Leximancer Concept Map: Slow Fashion consumers' feelings or emotions before engaging in slow fashion purchases

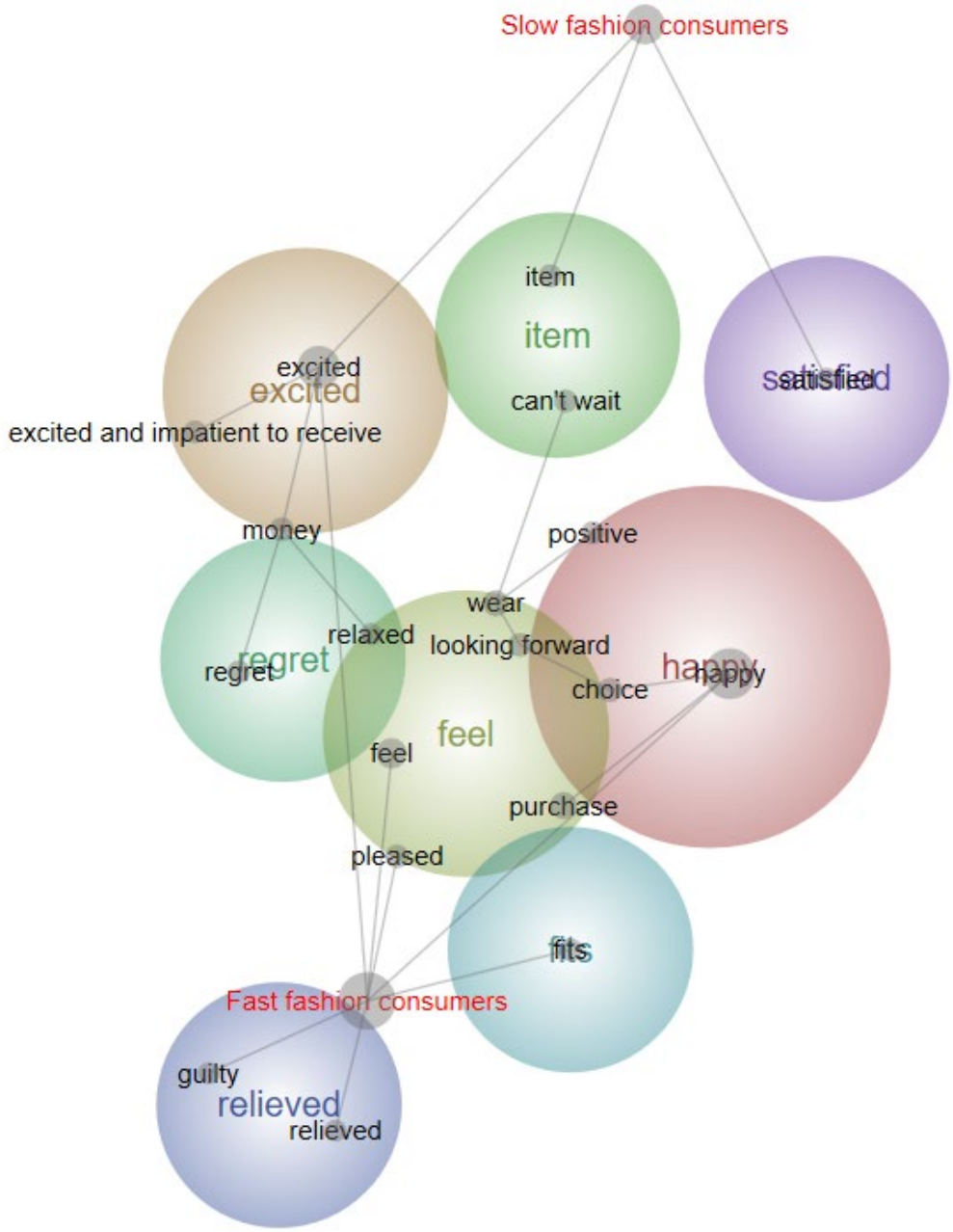


4.4.4 Stage 4: Purchase

4.4.4.1 Feelings or emotions as soon as fashion consumers place their fashion purchases or orders (including in-store and online platforms)

As can be seen in Figure 4.31, eight themes representing feelings or emotions as soon as fashion consumers place their fashion purchases or orders, by the order of importance, were identified: “happy”, “excited”, “feel”, “item”, “relieved”, “satisfied”, “regret” and “fits”.

Figure 4. 31 Leximancer Concept Map: Feelings or emotions as soon as fashion consumers place their fashion purchases or orders (including in-store and online platforms)

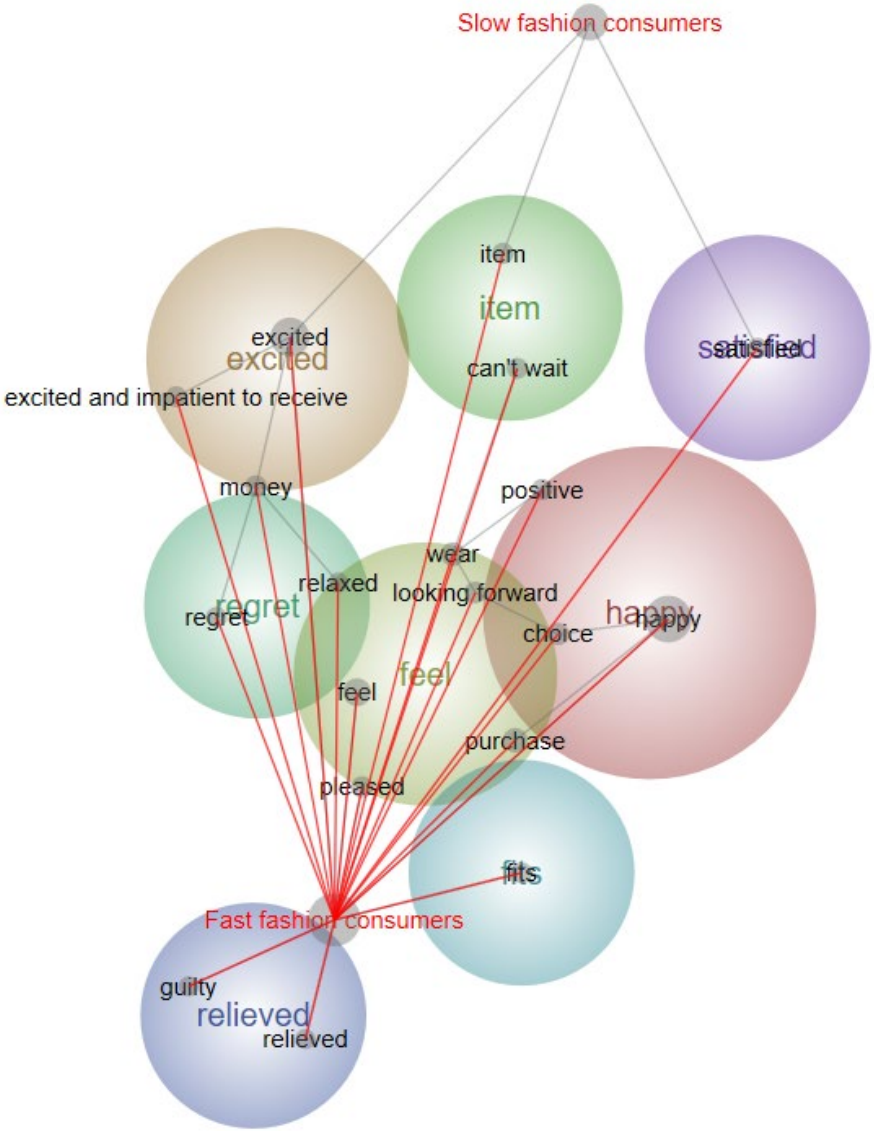


As illustrated in Figure 4.32, a distinct pattern is discernible between fast fashion consumers and slow fashion consumers. Fast fashion consumers are connected to the theme of "relieved". This theme is highly connected with the concepts of "relieved" and "guilty". An exploration of the theme "relieved" using a query search in Leximancer showed all comments fast fashion consumers made on the theme "relieved". Some typical responses are:

- "Relieved the shopping trip has been a success. It can be frustrating when you can't find anything to purchase or the price is too high." (Respondent ID: 178)
- "I feel relieved once I've made an order. Relieved that I actually found something I like, that is my size." (Respondent ID: 248)
- "Good then I think about it and when I get it sometimes I feel guilty and want to return it and sometimes I do return it." (Respondent ID: 217)
- "Feel satisfy with some level of guilty." (Respondent ID: 29)

These reviews highlighted the "relieved" and "guilty" feelings of fast fashion consumers as soon as they place their fast fashion purchases or orders. Considering the proximity between the themes and their associated concepts with the respondent groupings, Figure 4.32 revealed "pleased", "regret" "relaxed", "looking forward", "happy" and "positive" (indicated by red lines) are considered as less significant feelings or emotions, and "excited and impatient to received", "can't wait", "excited" and "satisfied" are the least dominant descriptions that express fast fashion consumers feelings or emotions as soon as they place their fast fashion purchases or orders.

Figure 4. 32 Leximancer Concept Map: Feelings or emotions as soon as fast fashion consumers place their fast fashion purchases or orders (including in-store and online platforms)



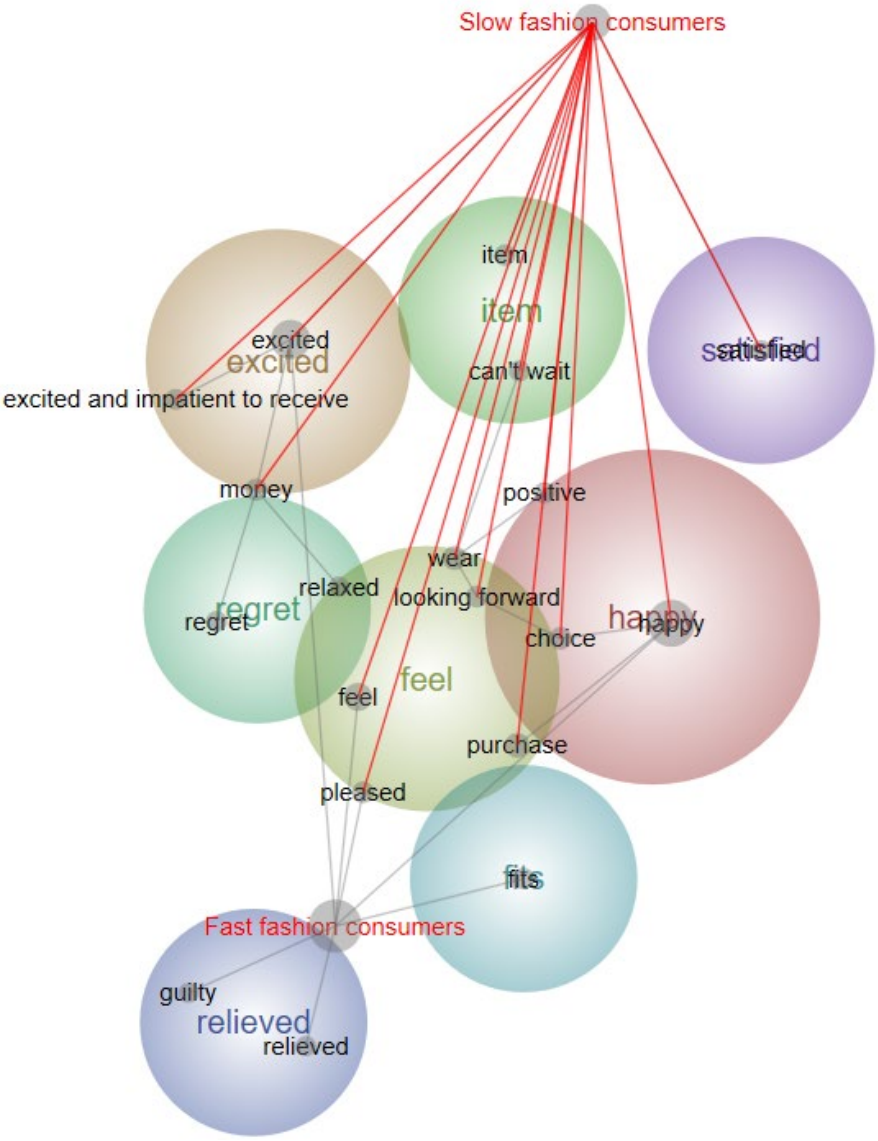
As shown in Figure 4.33, slow fashion consumers are connected with the themes of "satisfied", "item" and "excited". An exploration of the themes "satisfied", "item" and "excited" using a query search in Leximancer showed the following typical responses:

- "Satisfied but a little uncomfortable as I worry I have made the wrong choice, doubtful." (Respondent ID: 806)
- "Satisfied and excited." (Respondent ID: 716)
- "Excited to see the item arrive." (Respondent ID: 1006)
- "Excited, patient but to some degree can't wait till it gets here. That's if its online." (Respondent ID: 70)

- "Excited that I have a new item of clothing and look forward to wearing it to a function." (Respondent ID: 275)

As evidenced by these replies, "satisfied", "excited", and "can't wait" are predominantly used by slow fashion consumers to describe their emotions or feelings as soon as they placed their fashion purchases or orders. Figure 4.33 shows slow fashion consumers also used "positive", "happy", "looking forward" and "pleased" (indicated by red lines) to express their emotions or feelings as soon as they placed their slow fashion purchases or orders.

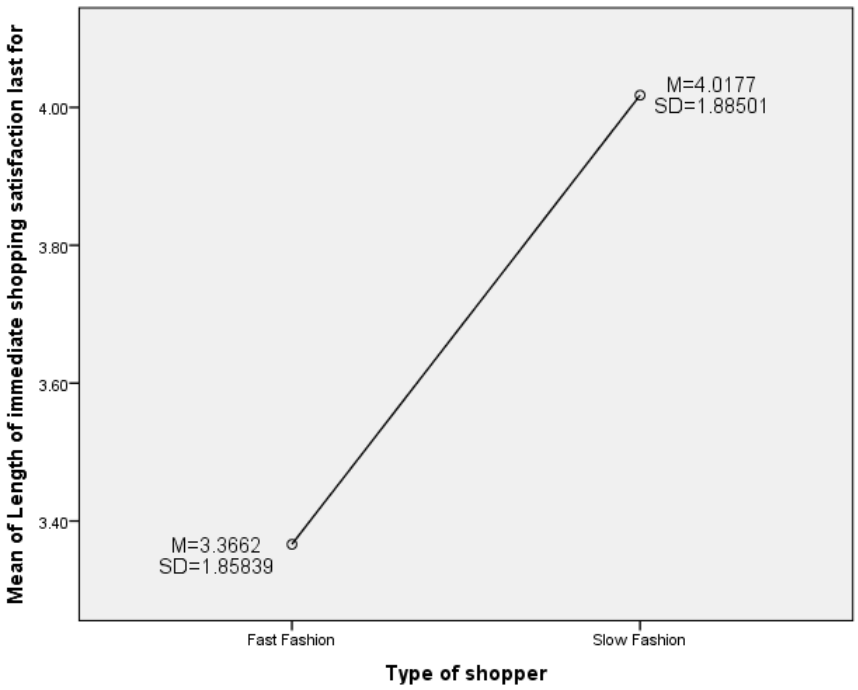
Figure 4. 33 Leximancer Concept Map: Feelings or emotions as soon as slow fashion consumers place their slow fashion purchases or orders (including in-store and online platforms)



4.4.4.2 Average duration of immediate shopping satisfaction

A one-way ANOVA was conducted to examine the mean difference in the duration of immediate shopping satisfaction across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their average duration of immediate shopping satisfaction ($F(1, 253) = 7.636$, $p = 0.006$). As presented in Figure 4.34, slow fashion consumers ($M = 4.0177$, $SD = 1.88501$) reported longer immediate shopping satisfaction than fast fashion consumers ($M = 3.3662$, $SD = 1.85839$). Slow fashion consumers indicated their average duration of immediate shopping satisfaction was in a range of two to three days while fast fashion consumers indicated their average duration of immediate shopping satisfaction was in the range of a day.

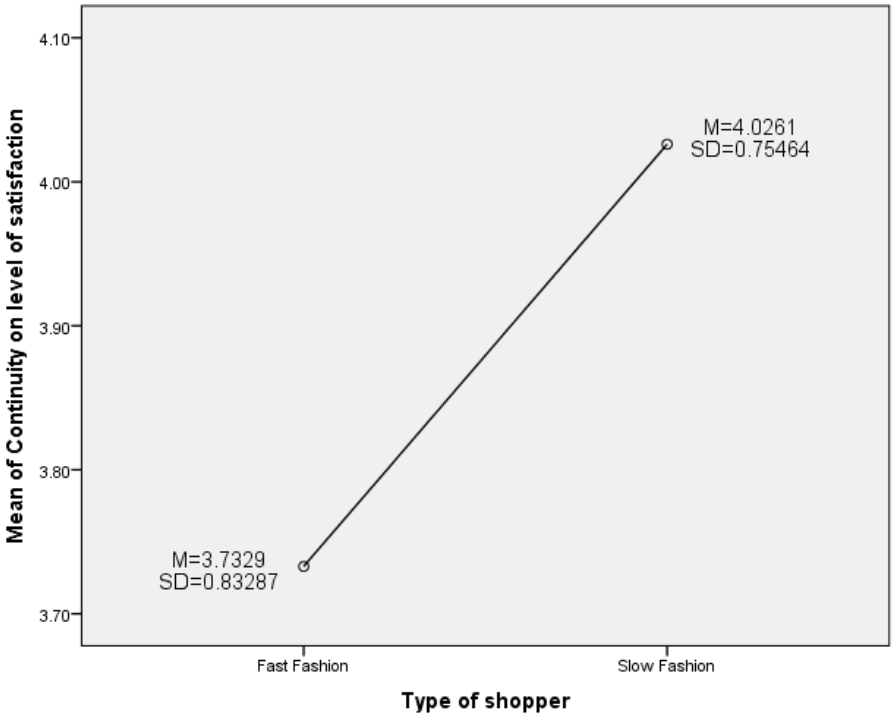
Figure 4. 34 Type of fashion consumers and average duration of immediate shopping satisfaction



4.4.4.3 Continuity on the level of satisfaction after utilization of fashion purchases

A one-way ANOVA was conducted to examine the mean difference in the continuity of the level of satisfaction after utilization of fashion purchases across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their average satisfaction continuity after utilizing their fashion purchases ($F(1, 259) = 8.655$, $p = 0.004$). As presented in Figure 4.35, slow fashion consumers ($M = 4.0261$, $SD = 0.75464$) reported longer continuity of satisfaction after utilizing their fashion purchases than fast fashion consumers ($M = 3.7329$, $SD = 0.83287$) as measured on a five-point Likert type scale (1 = never to 5 = always).

Figure 4. 35 Type of fashion consumers and average continuity on the level of satisfaction after utilization of fashion purchases

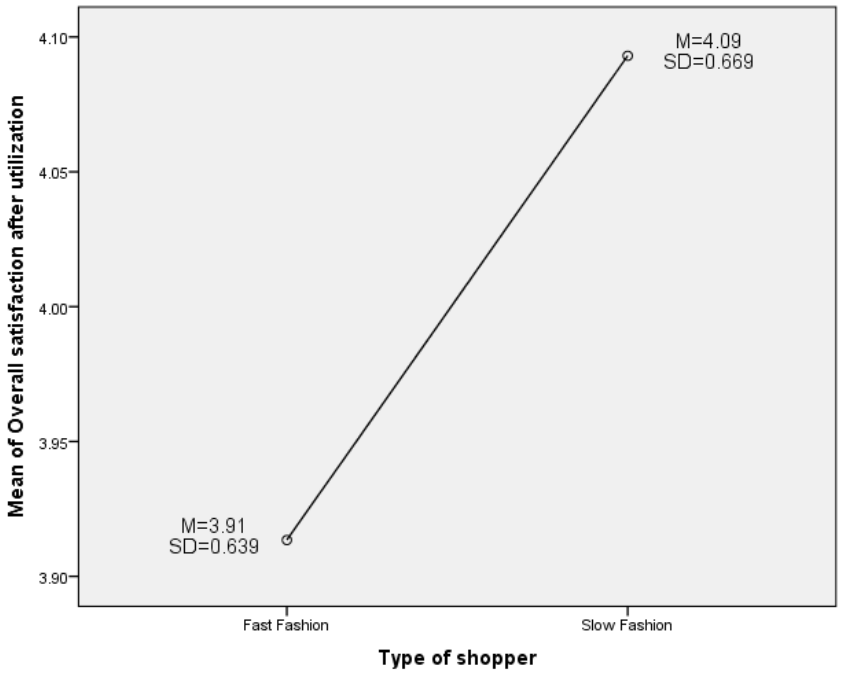


4.4.5 Stage 5: Consumption

4.4.5.1 Overall satisfaction after utilization of fashion purchase

A one-way ANOVA was conducted to examine the mean difference of overall satisfaction after utilization of fashion purchases across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their overall satisfaction after utilization of a fashion purchase ($F(1, 378) = 7.129$, $p = 0.008$). As presented in Figure 4.36, slow fashion consumers ($M = 4.09$, $SD = 0.669$) reported higher overall satisfaction after utilizing their fashion purchases than fast fashion consumers ($M = 3.91$, $SD = 0.639$).

Figure 4. 36 Type of fashion consumers and overall satisfaction with fashion product

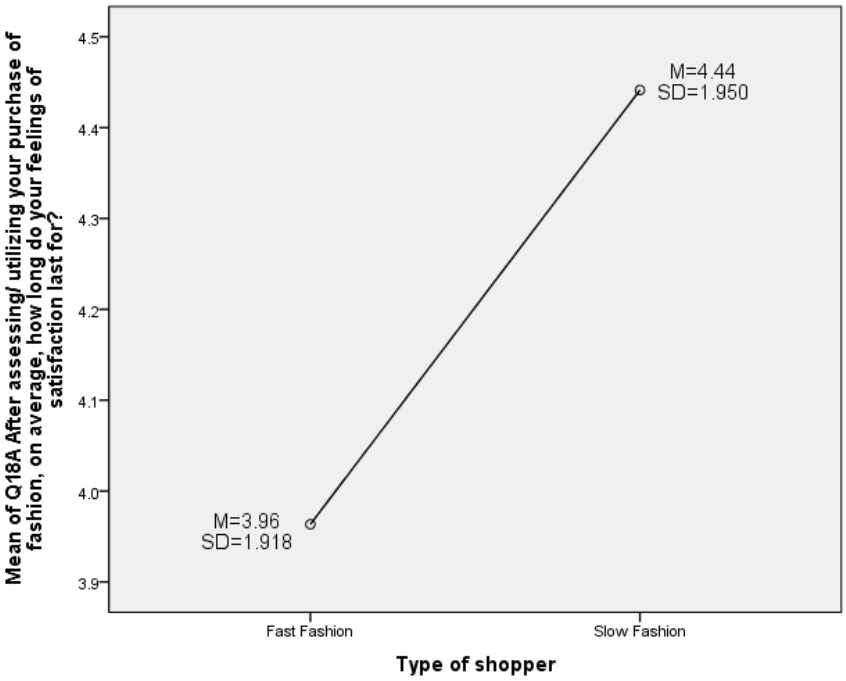


4.4.5.2 Average duration of satisfaction after assessing/ utilizing fashion purchases

A one-way ANOVA was conducted to examine the mean difference of the duration of satisfaction after assessing/ utilizing fashion purchases across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their average duration of satisfaction after assessing/ utilizing fashion purchases ($F(1, 307) = 4.703$, $p = 0.031$). As presented in Figure 4.37,

slow fashion consumers (M = 4.44, SD = 1.950) reported a longer duration of satisfaction after assessing/ utilizing fashion purchases than fast fashion consumers (M = 3.96, SD = 1.918). Slow fashion consumers indicated their average duration of satisfaction after assessing/ utilizing fashion purchases was in the range of four to six days while fast fashion consumers indicated their average duration of satisfaction after assessing/ utilizing fashion purchases was in the range of two to three days.

Figure 4. 37 Type of fashion consumers and average duration of satisfaction after assessing/ utilizing fashion purchases



4.4.6 Stage 6: Post-Consumption Alternative Evaluation

4.4.6.1 Response of fashion return

In order to determine if the frequency of fashion return (including in-store and by post) was related to type of fashion consumed, a chi-square test was conducted. The results indicated that there was a significant relationship between the type of fashion consumer and the frequency of fashion return, including in-store and by post ($X^2(1) = 5.091$, $p = 0.024$). As demonstrated in Table 4.14, a higher proportion of fast fashion consumers returned their fashion purchases than slow fashion consumers.

Table 4. 14 Chi-square goodness of fit test: Type of fashion consumers and response of fashion return (including in-store and by post)

	Fast Fashion Consumers		Slow Fashion Consumers	
Responses on fashion return	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
Yes	77 (**63.1%**)	66.8	45 (36.9%)	55.2
No	131 (50.8%)	141.2	127 (**49.2%**)	116.8
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(1) = 5.091$, p = 0.024 (p<0.05)				

4.4.6.2 Reasons for returning fashion purchases (including in-store and by post)

As can be seen in Figure 4.38, four themes represent the reasons fashion consumers return fashion purchases, by the order of importance, were identified: "wrong size', "didn't fit", "purchase online" and "faulty".

Figure 4. 38 Leximancer Concept Map: Reasons for returning fashion purchases (including in-store and by post)

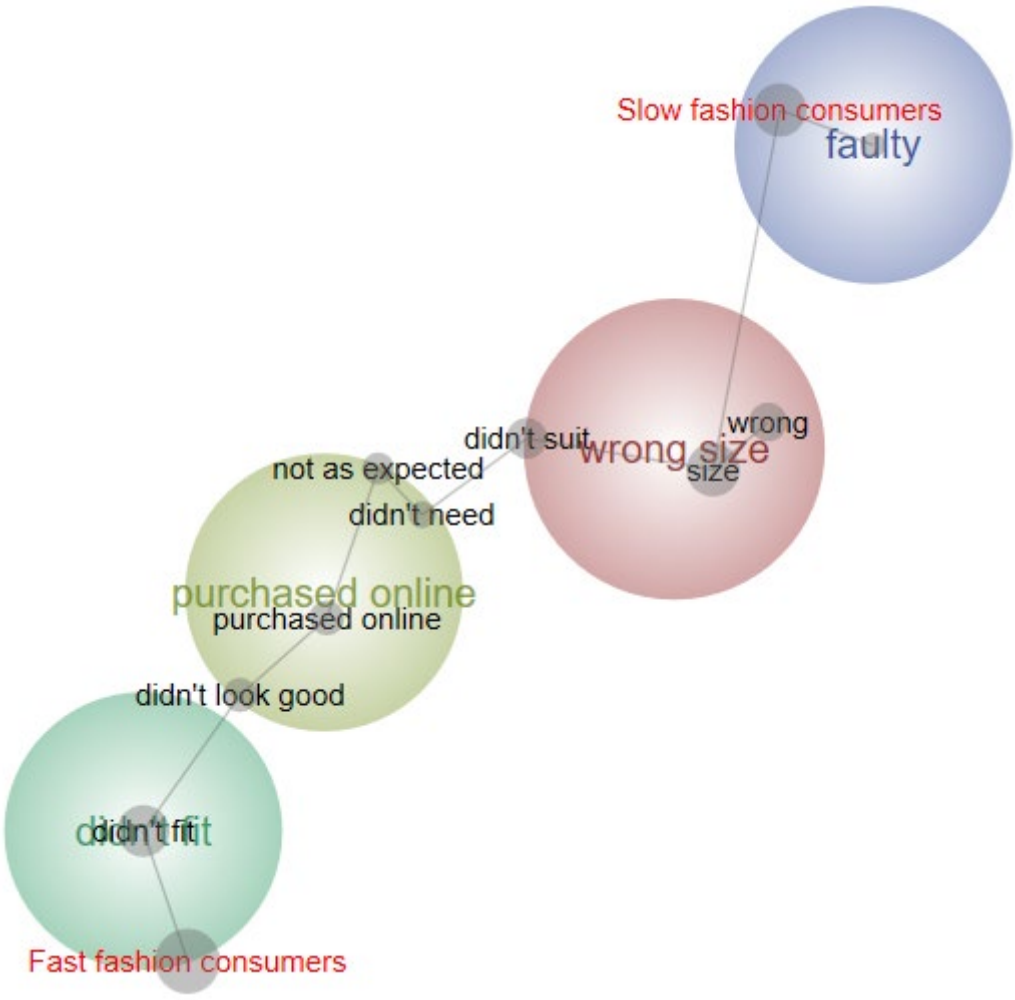
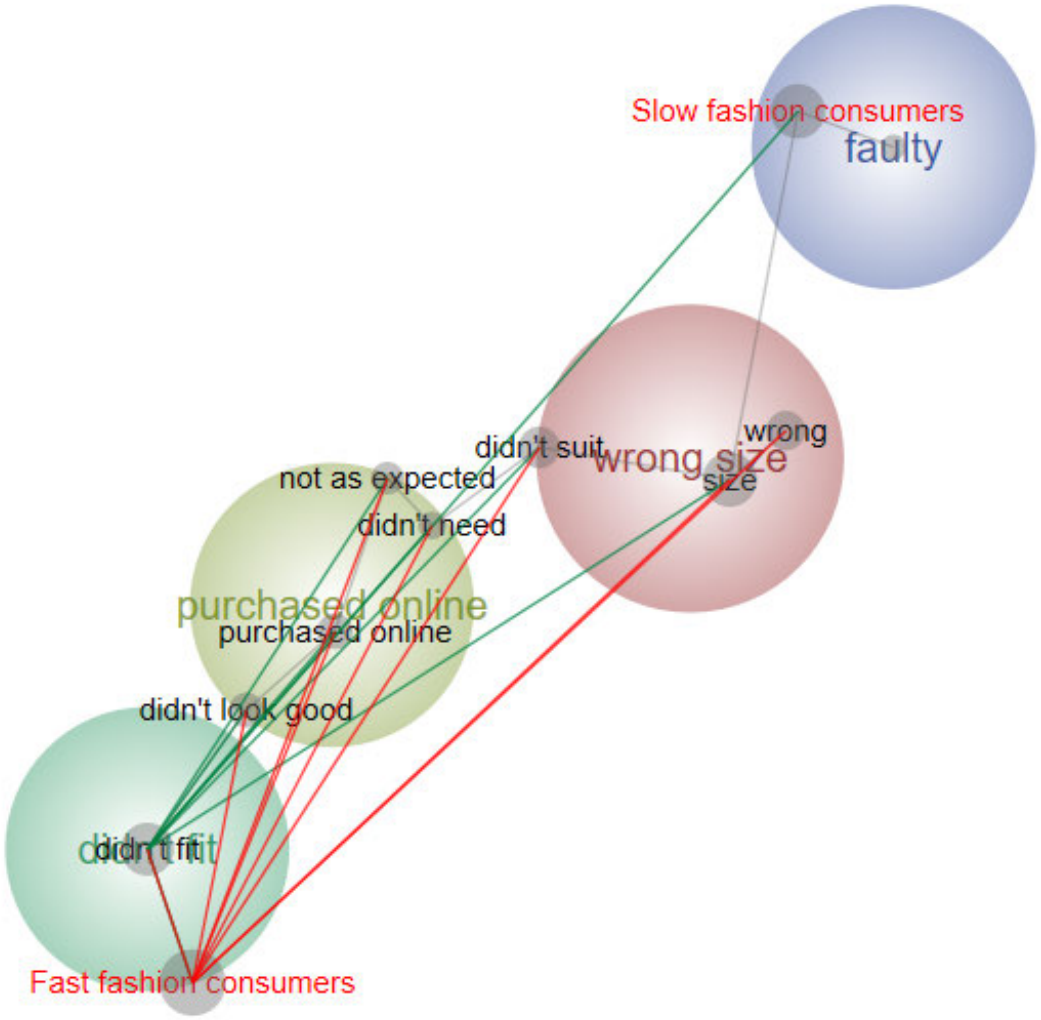


Figure 4.39 shows a distinguishable pattern between fast fashion consumers and slow fashion consumers. Fast fashion consumers were connected to both the theme and concept of "didn't fit"; this theme and concept were found to be related to other concepts and words such as "didn't look good", "purchased online", "didn't need", "not as expected", "didn't suit" and "wrong size" (indicated by green lines). An exploration of the theme "didn't fit" using a query search in Leximancer showed responses that fast fashion consumers made on the theme "didn't fit". Some typical quotations of "didn't fit" are:

- "It didn't fit properly. It was not what I thought it was in the picture." (Respondent ID: 2)
- "They don't fit or they don't appear to be good quality. Or I decide I don't like the item anymore." (Respondent ID: 127)
- "It looked horrible on and the fit wasn't great." (Respondent ID: 187)
- "Bad fit, not suited to me, colour not like it was online." (Respondent ID: 282)
- "Don't fit, don't suit me, don't need them (existing similar items), don't match rest of wardrobe." (Respondent ID: 56)
- "I bought something on eBay from a Chinese site and it didn't fit, look or feel like I expected from the image and description online." (Respondent ID: 102)

Considering the proximity between the themes and their associated concepts with the respondent groupings (indicated by red lines) in Figure 4.39, these responses show that "didn't fit", "didn't look good", "purchased online", "didn't need", "not as expected", "didn't suit" and "wrong size" are the reasons that contribute to fast fashion consumers returning their fashion purchases.

Figure 4. 39 Leximancer Concept Map: Reasons that contribute fast fashion consumers returning their fast fashion purchases (including in-store and by post)

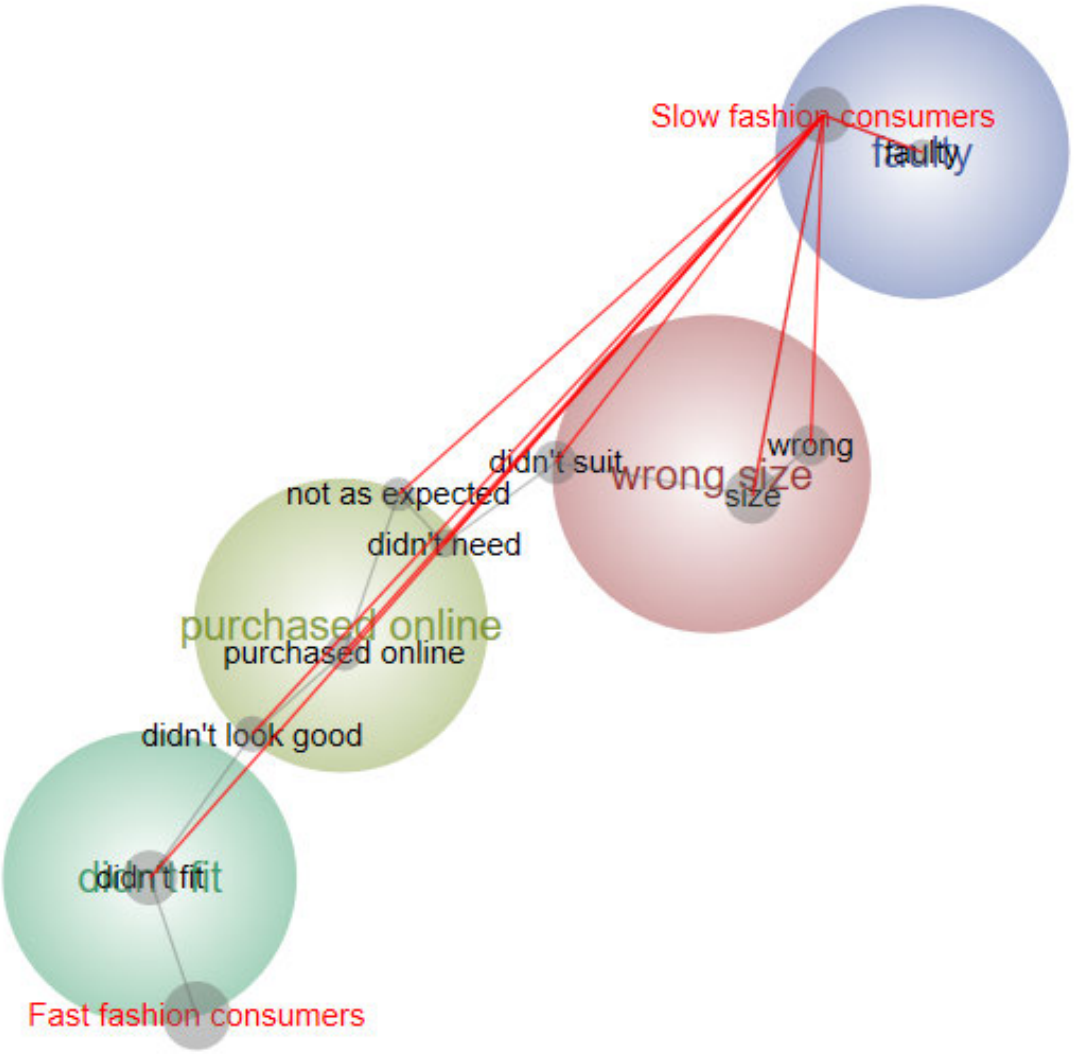


As shown in Figure 4.40, slow fashion consumers on the other hand are connected with the theme of "faulty". A query search in Leximancer showed the following typical reviews:

- "The item was faulty and broke." (Respondents ID: 1345)
- "Faulty or exchange size." (Respondent ID: 858)

These quotations indicate that a "faulty item" is the dominant factor that contribute to slow fashion consumers returning their fashion purchases. Concepts like "wrong size", "didn't suit", "not as expected", "didn't need", "purchased online", "didn't look good" and "didn't fit" (indicated by red lines) emerged as less prominent reasons that slow fashion consumers returning their fashion purchases.

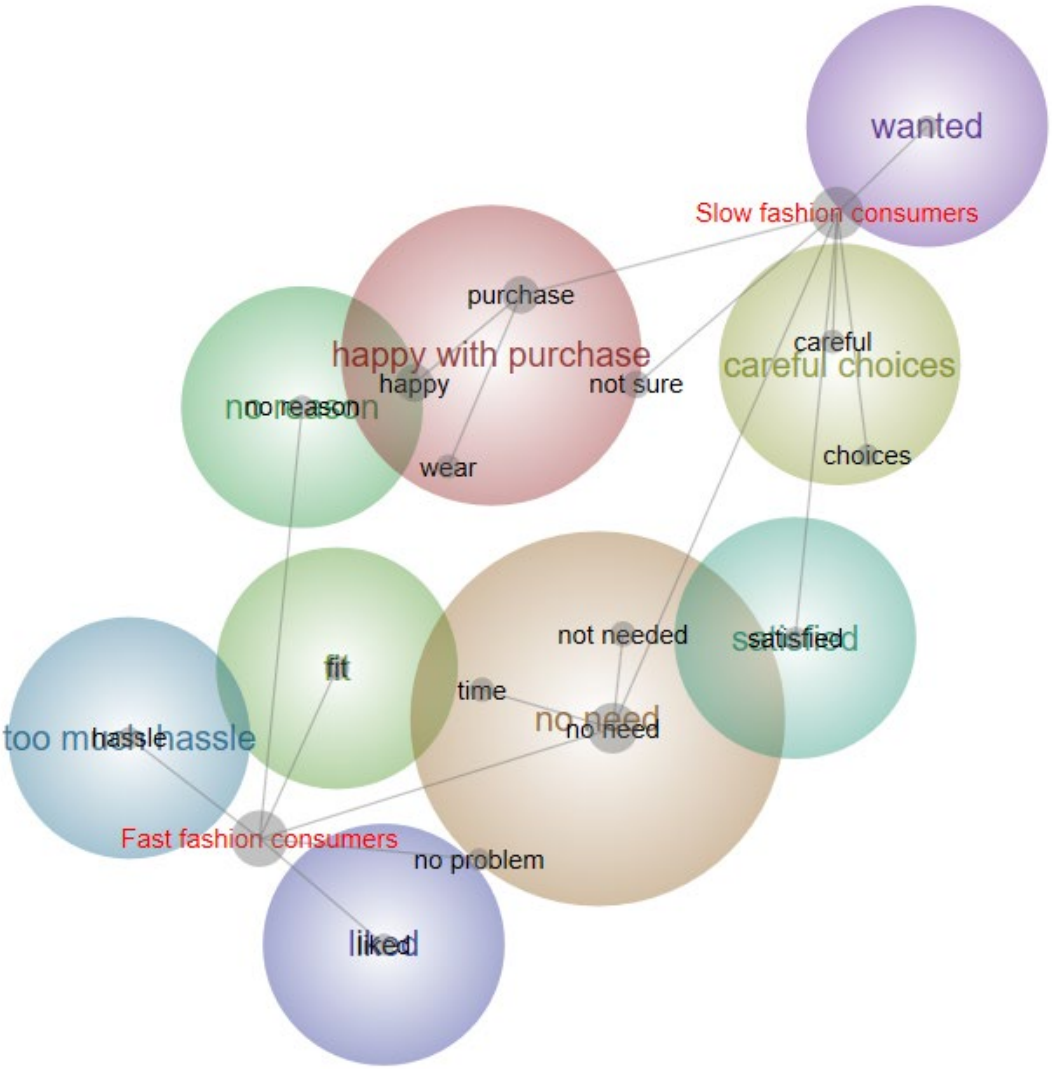
Figure 4. 40 Leximancer Concept Map: Reasons that contribute slow fashion consumers returning their slow fashion purchases (including in-store and by post)



4.4.6.3 Reasons for not returning fashion purchases (including in-store and by post)

As demonstrated in Figure 4.41, nine dominant themes explaining the reasons why fashion consumers do not return their fashion purchases, by order of importance, include: “no need”, “happy with purchase”, “no reason”, “careful choices’, “satisfied”, “fit”, “too much hassle”, “wanted” and “liked”.

Figure 4. 41 Leximancer Concept Map: Reasons for not returning fashion purchases



As illustrated in Figure 4.42, a distinct pattern is discernible between fast fashion consumers and slow fashion consumers. Fast fashion consumers are connected to both the themes and concepts "liked", "too much hassle", "fit", "no need" and "satisfied". An exploration of the themes "liked", "too much hassle", "fit", "no need" and "satisfied" using a query search in Leximancer showed some typical quotations:

- "I liked the products and didn't feel the need to return them." (Respondent ID: 318)
- "I have not returned anything, it's too much of a hassle." (Respondent ID: 47)

"I wear the items even I don't like them as much as I thought and then I donate items that I don't wear or that no longer fit." (Respondent ID: 37)

"I purchase carefully and make sure things fit." (Respondent ID: 83)

"Didn't feel the need or desire to return." (Respondent ID: 74)

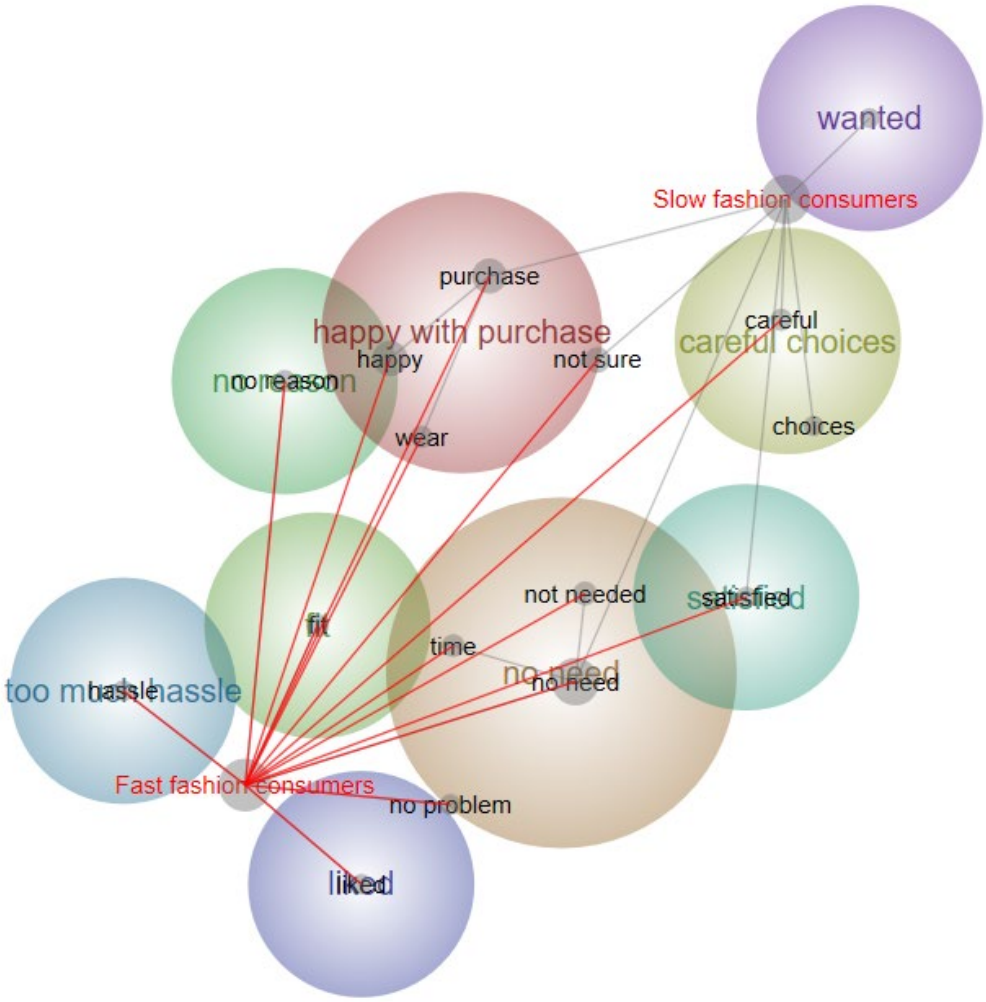
"No need, too much hassle." (Respondent ID: 229)

"Because I am satisfied of what I bought." (Respondent ID: 92)

"Waste of time." (Respondent ID: 50)

These responses highlighted "liked", "too much hassle", "fits", "no need and satisfied" as predominant reasons why fast fashion consumers choose not to return their fashion purchases. Considering the proximity between the themes and their associated concepts with the respondent groupings, Figure 4.42 revealed "no reason", "happy with purchase" and "careful choices" (indicated by red lines) are considered as less significant reasons that fast fashion consumers decide not to return their fashion purchases.

Figure 4. 42 Leximancer Concept Map: Reasons for fast fashion consumers not returning their fashion purchases

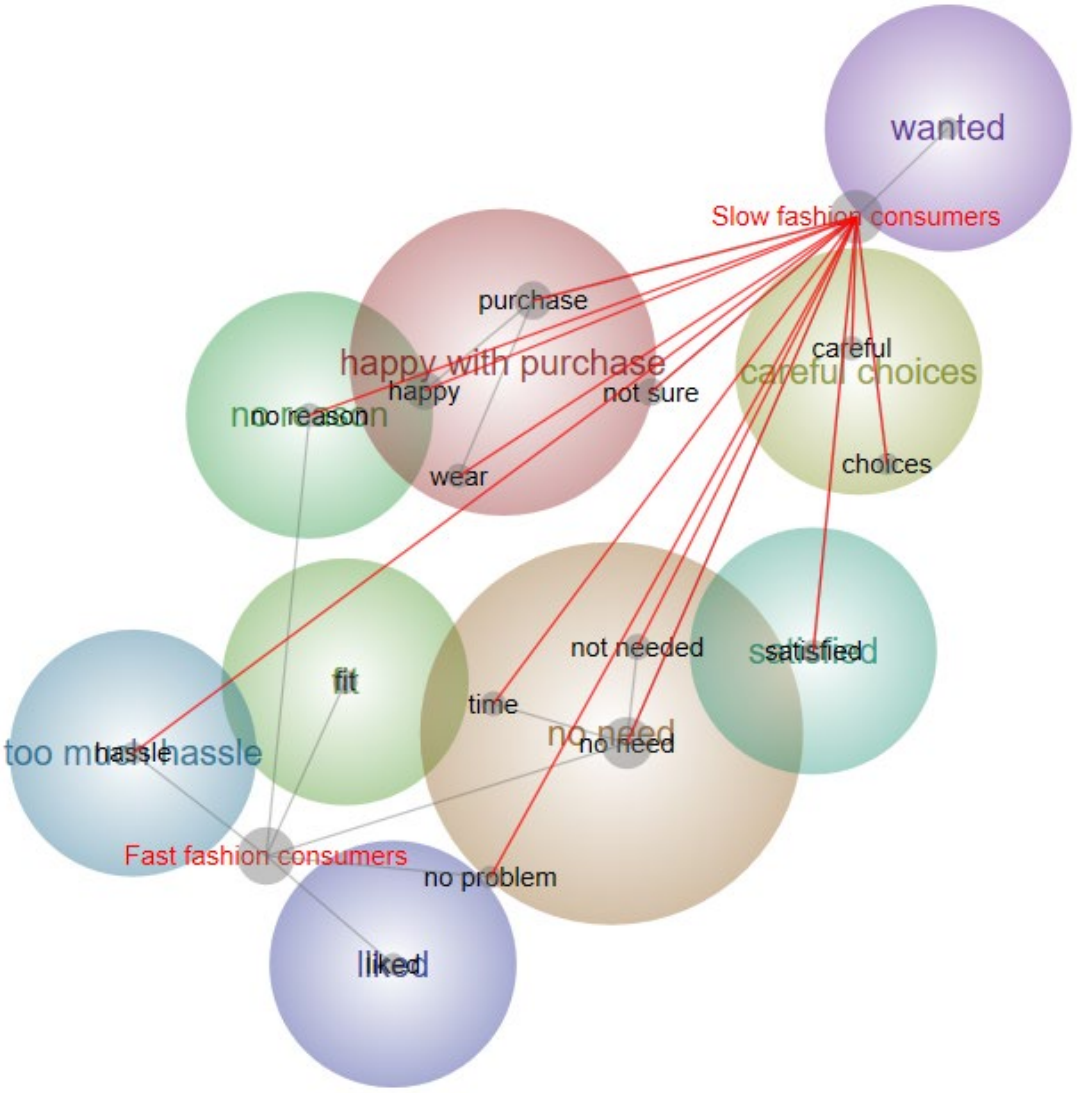


As shown in Figure 4.43, slow fashion consumers are connected with the themes of "wanted" and "careful choices". An exploration of the themes "wanted" and "careful choices" using a query search in Leximancer showed the following responses:

- "They turned out exactly the way I wanted/ imagined." (Respondent ID: 669)
- "I make very careful choices when I purchase things." (Respondent ID: 465)
- "Overseas so harder to return items. But I try to select very carefully (make sure it's the right size). But I am usually ok with the items I've purchased." (Respondent ID: 1375)
- "I am careful before I buy things, in terms of both researching the item and assessing my need/ desire for it, so I haven't needed to make returns." (Respondent ID: 227)

As evidenced by these illustrative responses, "careful choices" and "wanted items" are dominant reasons why slow fashion consumers decide not to return their fashion purchases. Figure 4.43 also indicated "happy with purchase", "satisfied", "no reason", "no need" and "too much hassle" (indicated by red lines) emerged as less prominent reasons for slow fashion consumers choose not to return their fashion purchases.

Figure 4. 43 Leximancer Concept Map: Reasons for slow fashion consumers not returning their fashion purchases

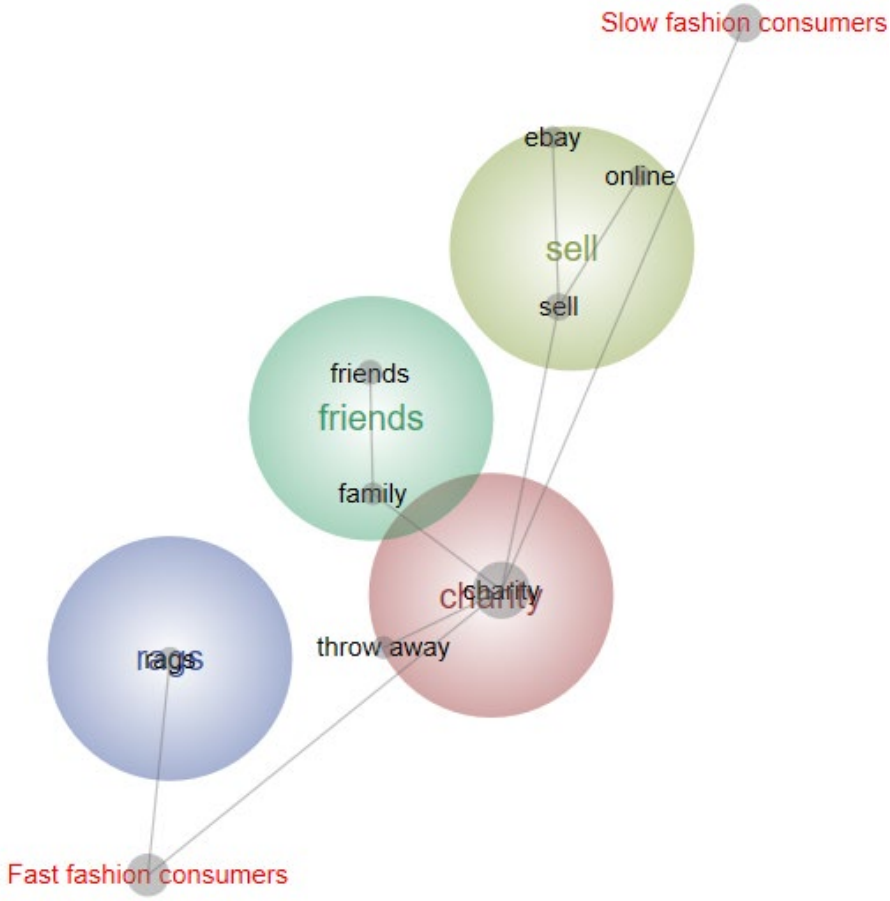


4.4.7 Stage 7: Divestment

4.4.7.1 Ways or medium to get rid of unwanted clothing

Figure 4.44 reveals four dominant themes describing how fashion consumers get rid of unwanted clothing, by order of importance, including: "charity", "sell", "friends" and "rags".

Figure 4. 44 Leximancer Concept Map: Ways or medium fashion consumers used to get rid of unwanted clothing



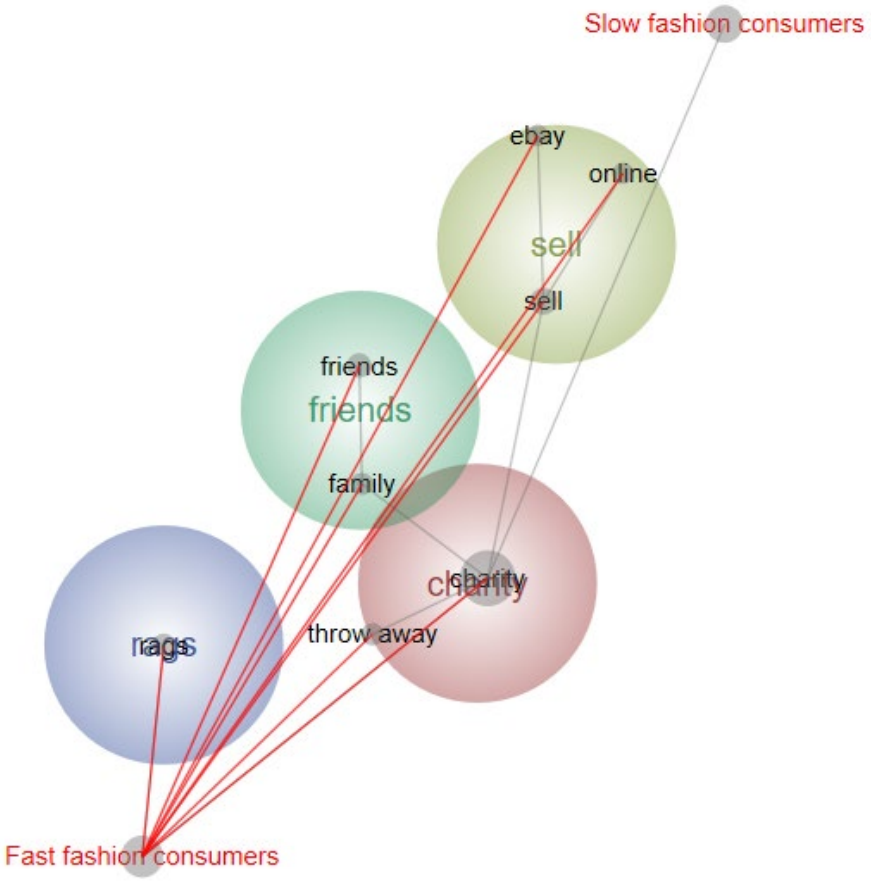
As illustrated in Figure 4.45, there is a distinguishable pattern between fast fashion consumers and slow fashion consumers. Fast fashion consumers are connected to the themes of "rags", "charity" and "friends". A query search in Leximancer on the themes of "rags", "charity" and "friends" in the open-ended responses revealed the following typical quotations:

- "Really bad ones I used as rags, good ones I give away." (Respondent ID: 116)

- "They are usually at the stage of being unwearable (i.e. ripped or worn) so they are used as rags." (Respondent ID: 264)
- "Donate to charity if still wearable. If not, torn up into rags or simply thrown in the bin." (Respondent ID: 84)
- "Sent it to St. Vincents, offer it to relatives and friends." (Respondent ID: 2)
- "I give quite a lot to friends or if I do not think of anyone would like it, I give it to charity." (Respondent ID: 309)
- "Give to friends, give to op shops, throw away." (Respondent ID: 60)

As evidenced by these illustrative responses, "use as rags", "giving to charity, friends or family" as well as "throwing away" are dominant ways that fast fashion consumers get rid of their unwanted clothing. As demonstrated in Figure 4.45, "selling online" or "selling through eBay" (indicated by red lines) are considered as less significant ways that fast fashion consumers get rid of their unwanted clothing.

Figure 4. 45 Leximancer Concept Map: Ways or medium fast fashion consumers used to get rid of unwanted clothing

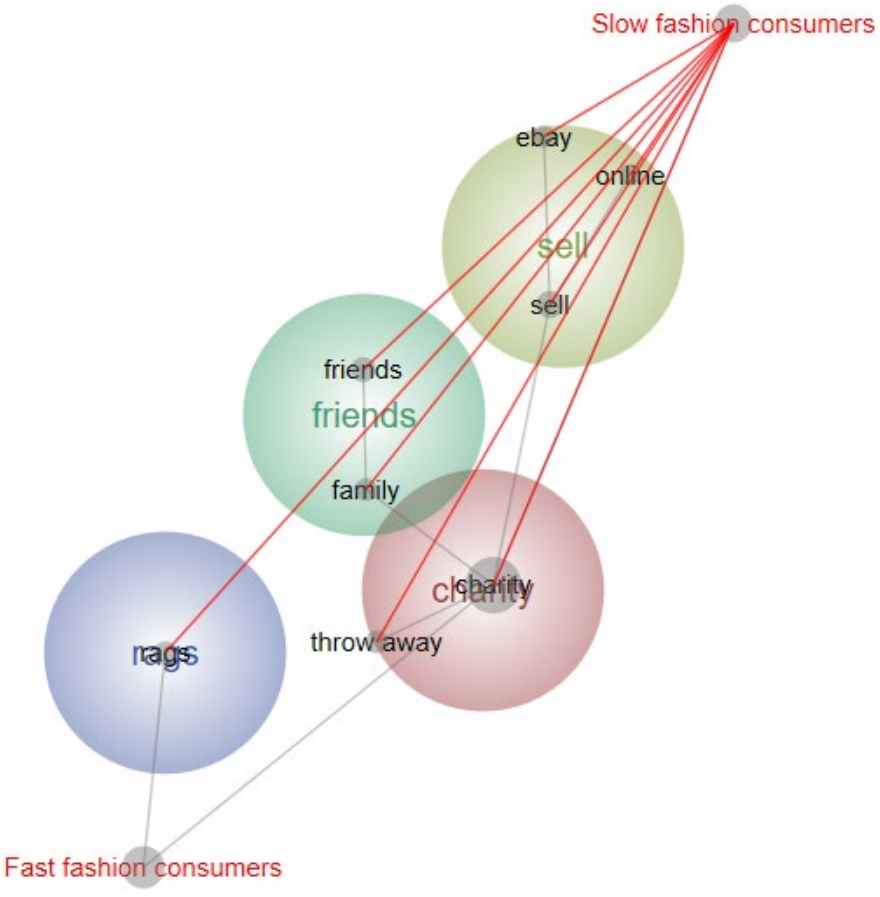


As shown in Figure 4.46, slow fashion consumers are connected with the theme of "sell". An exploration of the theme "sell" using a query search in Leximancer showed the following reviews:

- "Sell it online as second hand." (Respondent ID: 1037)
- "For really good brands, I try to sell online, then donate to op shop or donate to animal shelters if not of op shop quality." (Respondent ID: 725)
- "Sell on eBay or other online selling platforms." (Respondent ID: 1375)
- "I sell a lot of it on eBay, or otherwise, donate it. If it is in poor condition, I will throw it away." (Respondent ID: 940)

Considering the proximity between the themes and their associated concepts with the respondent groupings, Figure 4.46 reveals "giving to charity, friends or family", "throw away" as well as "turn into rags" (indicated by red lines) emerged as less significant ways that slow fashion consumers get rid of their unwanted clothing.

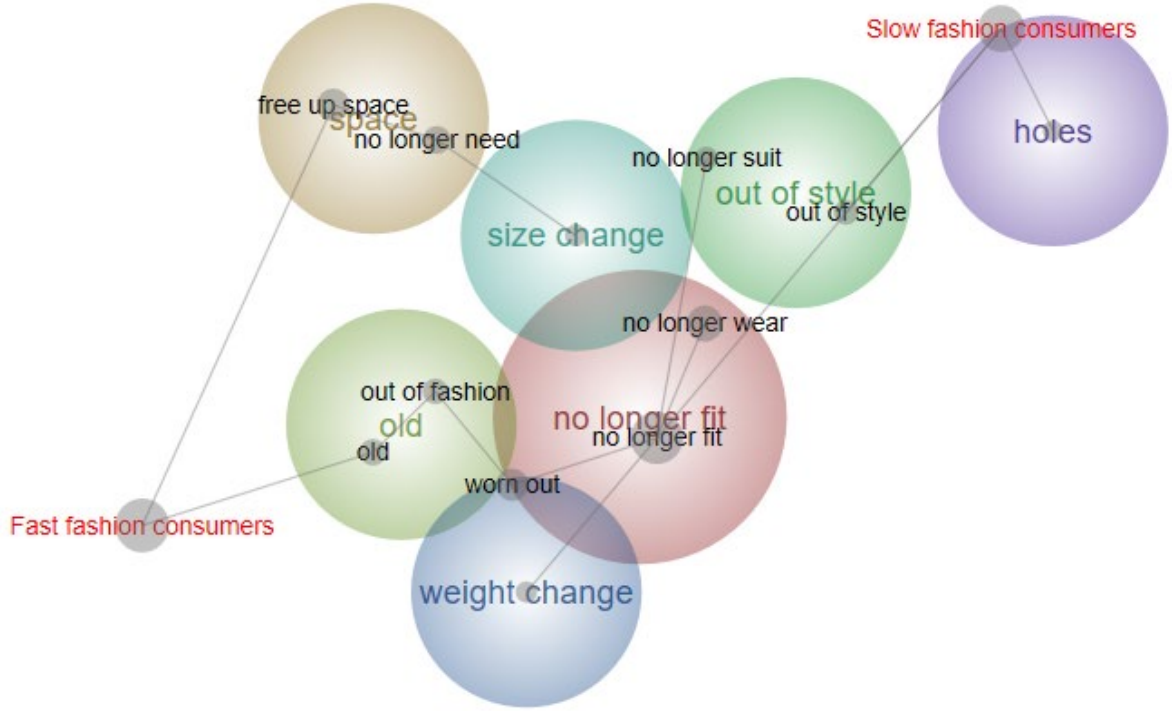
Figure 4. 46 Leximancer Concept Map: Ways or medium slow fashion consumers used to get rid of unwanted clothing



4.4.7.2 Reasons of getting rid of unwanted clothing

As can be seen in Figure 4.47, seven themes representing reasons for getting rid of unwanted clothing, by the order of importance, were identified: "no longer fit', "space", "old", "out of style", "weight change", "size change" and "holes".

Figure 4. 47 Leximancer Concept Map: Reasons of getting rid of unwanted clothing

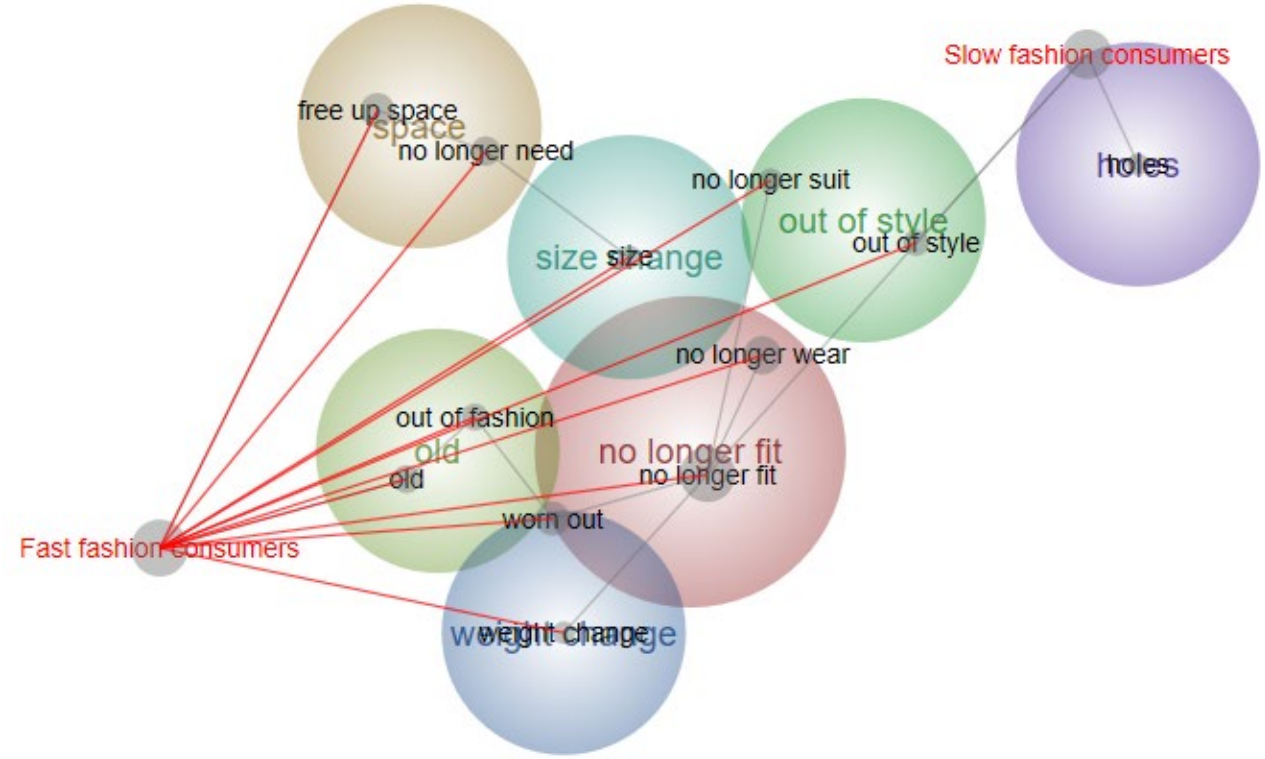


Considering the proximity between the themes and their associated concepts with the respondent groupings, Figure 4.48 reveals concepts such as "old", "worn out", "weight change", "out of fashion" and "no longer fit" (indicated by the red lines) are considered as dominant reasons that fast fashion consumers choose to get rid of unwanted clothing. An exploration of the themes "old", "weight change" and "no longer fit" using a query search in Leximancer showed some typical responses as follows:

- "If I feel it is no longer in fashion or if my shape change dramatically." (Respondent ID: 74)
- "Out of fashion, new clothes available." (Respondent ID: 283)
- "Too old, worn out, out of fashion, doesn't fit." (Respondent ID: 129)
- "I have outworn the clothing or it no longer fits me due to weight changes or changes in fashion." (Respondent ID: 194)

As evidenced by these responses, “old”, “worn out”, “weight change”, “out of fashion” as well as “no longer fit” are predominant reasons that fast fashion consumers choose to get rid of unwanted clothing. As illustrated in Figure 4.48, “no longer wear”, “size change”, “no longer need”, “free up space”, “out of style” and “no longer suit” are less significant reasons why fast fashion consumers decide to get rid of unwanted clothing.

Figure 4. 48 Leximancer Concept Map: Reasons for fast fashion consumers getting rid of unwanted clothing

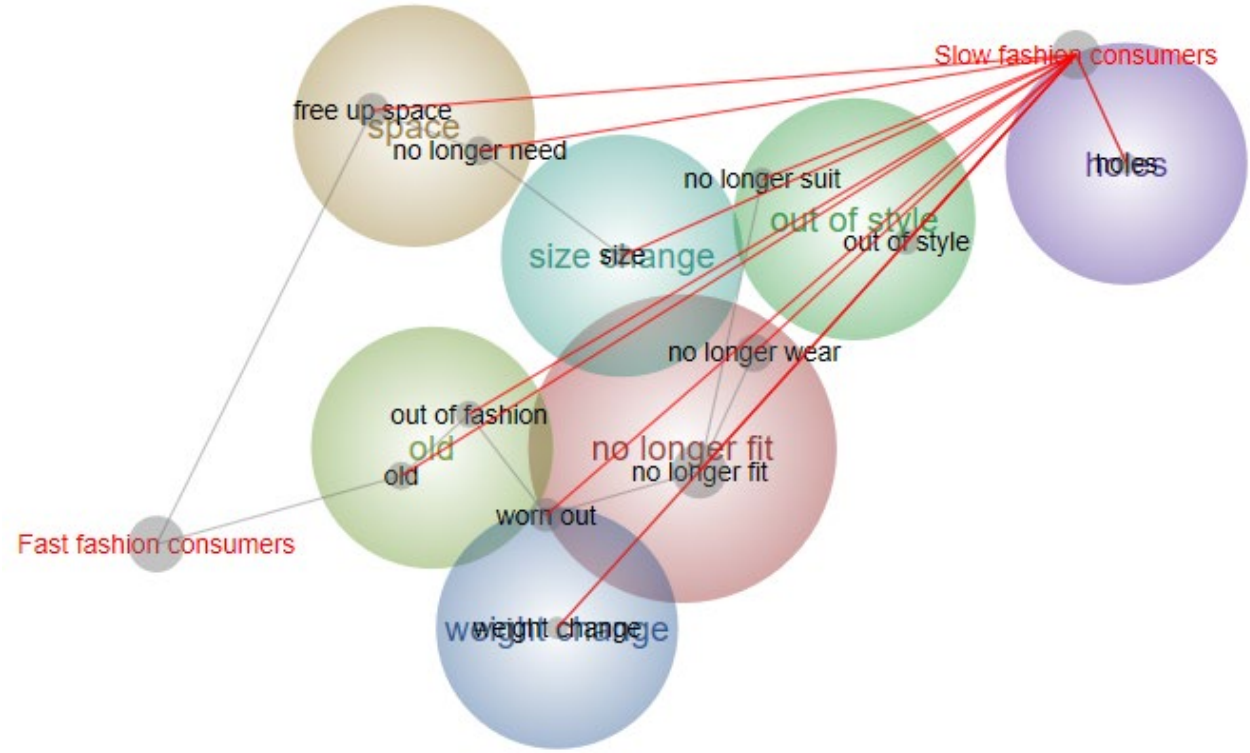


As demonstrated in Figure 4.49, slow fashion consumers are connected to the themes of “holes” and “out of style”. An exploration of the themes “holes” and “out of style” using a query search in Leximancer showed the following responses:

- “It fell apart, faded, pilled, full of holes.” (Respondent ID: 158)
- “Ripped or holes in the cloth. Too big.” (Respondent ID: 55)
- “Don’t have a need for it anymore, don’t like the style or design of clothing, damaged.” (Respondent ID: 1006)
- “no longer fitted/ no longer was wearing it/ style changed.” (Respondent ID: 833)
- “Doesn’t fit, old style or worn out.” (Respondent ID: 111)

These reviews highlight that “worn out”, “out of style” and “no longer suit” are the main reasons slow fashion consumers decide to get rid of unwanted clothing. Considering the proximity between the themes and their associated concepts with the respondent groupings, Figure 4.49 demonstrates that “size change”, “no longer wear”, “no longer needed”, “free up space”, “no longer fit”, “out of fashion”, “worn out” and “weight change” (indicated by red lines) emerged as less prominent reasons for why slow fashion consumers get rid of their unwanted clothing.

Figure 4. 49 Leximancer Concept Map: Reasons for slow fashion consumers getting rid of unwanted clothing



4.5 Research Question Three

This section presents results concerning fast and slow fashion consumers' levels of perceived risk, fashion involvement and purchase intention in their fashion purchases. The section looks at which dimensions of risk perception predicts fast fashion and slow fashion consumers' fashion involvement and purchase intention. This is organised over seven subsections related to each group of variables.

4.5.1 Perceived Risks

To assess ratings of perceived risks in fashion purchases across fast fashion and slow fashion consumers, one-way ANOVA was conducted. Five dimensions of perceived risk were examined: financial risk, performance risk, psychological risk, social risk and time risk. The 95% confidence intervals for mean, as well as the means and standard deviations for the five dimensions of perceived risk are reported in Table 4.15.

Table 4. 15 One-way ANOVA analysis: Type of fashion consumers (IV) to Perceived risks (DV)

	Fast Fashion Consumers			Slow Fashion Consumers			
Types of Risk Perception	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Sig.**
Financial risk	2.39100	0.91969	2.2653-2.5167	2.44960	0.94318	2.3077-2.5916	0.542
Performance risk	2.38620	0.83719	2.2718-2.5007	2.18990	0.99124	2.0407-2.3391	0.037
Psychological Risk	2.23720	0.92287	2.1110-2.3633	2.22670	1.01944	2.0733-2.3802	0.917
Social Risk	1.97600	0.97909	1.8421-2.1098	2.07170	1.04947	1.9137-2.2297	0.359
Time Risk	2.38940	1.00057	2.2526-2.5262	2.42050	0.97840	2.2733-2.5678	0.761

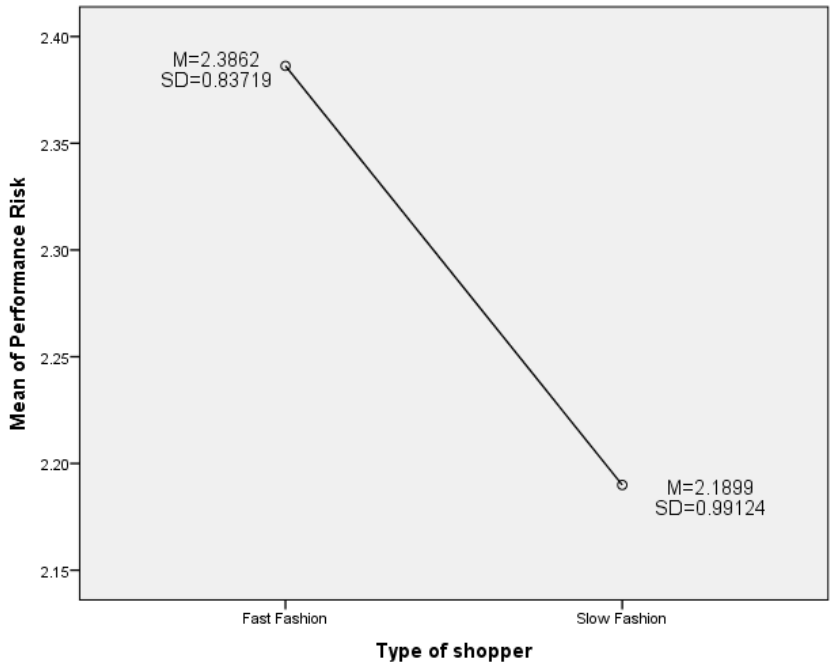
4.5.1.1 Financial Risk

A one-way ANOVA was conducted to compare ratings of perceived financial risk across fast fashion and slow fashion consumers. The analysis indicated that there was no significant difference in perceived financial risk ($F(1, 378) = 0.373$, $p>0.05$) among fast fashion consumers ($M = 2.3910$, $SD = 0.91969$) and slow fashion consumers ($M = 2.4496$, $SD = 0.94318$). Thus, perceived financial risk did not vary by the type of fashion consumer.

4.5.1.2 Performance Risk

One-way ANOVA was conducted to examine the mean difference in perceived performance risk across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to their perceived performance risk ($F(1, 378) = 4.380$, $p = 0.037$). As shown in Figure 4.50, fast fashion consumers reported higher performance risk ($M = 2.3862$, $SD = 0.83719$) than slow fashion consumers ($M = 2.1899$, $SD = 0.99124$) when purchasing fashion.

Figure 4. 50 Type of fashion consumers and average mean of performance risk



4.5.1.3 Psychological Risk

One-way ANOVA was used to assess ratings of perceived psychological risk across fast fashion and slow fashion consumers. The results revealed that there was no significant difference in perceived psychological risk ($F(1, 378) = 0.011$, $p>0.05$) among fast fashion consumers ($M = 2.2372$, $SD = 0.92287$) and slow fashion consumers ($M = 2.2267$, $SD = 1.01944$). Thus, perceived psychological risk did not vary by type of fashion consumers.

4.5.1.4 Social Risk

One-way ANOVA was conducted to examine the mean difference in perceived social risk across fast fashion and slow fashion consumers. The analysis indicated that there was no significant difference in social risk ($F(1, 378) = 0.843$, $p>0.05$) among fast fashion consumers ($M = 1.9760$, $SD = 0.97909$) and slow fashion consumers ($M = 2.0717$, $SD = 1.04947$). Thus, perceived social risk did not vary by the type of fashion consumer.

4.5.1.5 Time Risk

Once again, a one-way ANOVA was conducted to compare ratings of perceived time risk across fast fashion and slow fashion consumers. The analysis showed that there was no significant difference in perceived time risk ($F(1, 378) = 0.093$, $p>0.05$) among fast fashion consumers ($M = 2.3894$, $SD = 1.00057$) and slow fashion consumers ($M = 2.4205$, $SD = 0.97840$). Thus, perceived time risk did not vary by the type of fashion consumer.

4.5.2 Fashion Involvement

To assess the ratings of fashion involvement across fast fashion and slow fashion consumers, one-way ANOVA was conducted. Two dimensions of fashion involvement were examined: product involvement and purchase decision involvement. The 95% confidence intervals for mean, as well as the means and standard deviations for the two dimensions of fashion involvement are reported in Table 4.16.

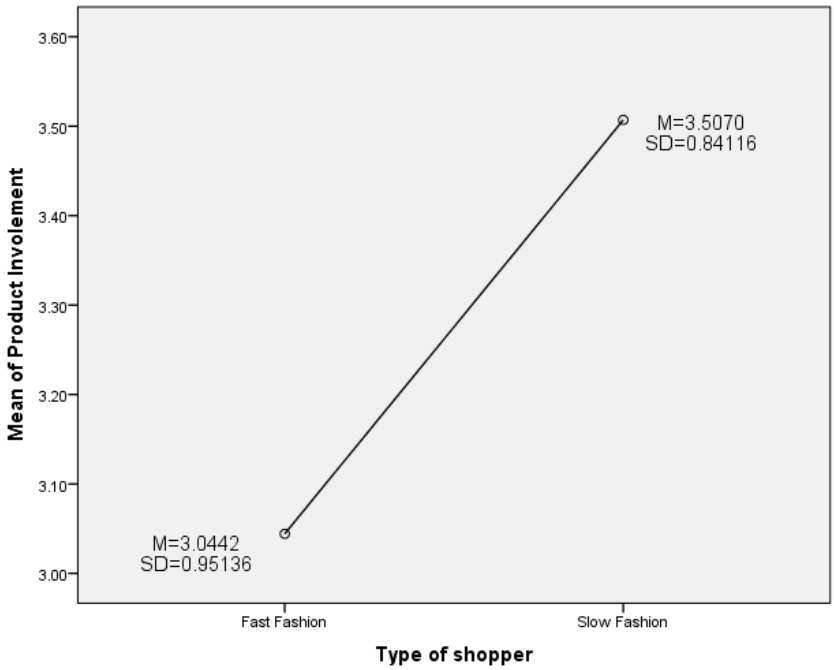
Table 4. 16 One-way ANOVA analysis: Type of fashion consumers (IV) to Fashion involvement (DV)

	Fast Fashion Consumers			Slow Fashion Consumers			
Types of Risk Perception	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Sig.**
Product involvement	3.04420	0.95136	2.9142-3.1743	3.50700	0.84116	3.3804-3.6336	0.000
Purchase decision involvement	3.05100	0.94848	2.9213-3.1806	3.47790	0.83644	3.3520-3.6038	0.000

4.5.2.1 Product involvement

One-way ANOVA was conducted to assess the mean difference of ratings of product involvement across fast fashion and slow fashion consumers. The analysis showed that fast fashion and slow fashion consumers differed significantly in regard to product involvement (F(1, 378) = 24.714, p = 0.001). As shown in Figure 4.51, slow fashion consumers reported higher product involvement (M = 3.5070, SD = 0.84116) than fast fashion consumers (M = 3.0442, SD = 0.95136) when purchasing fashion.

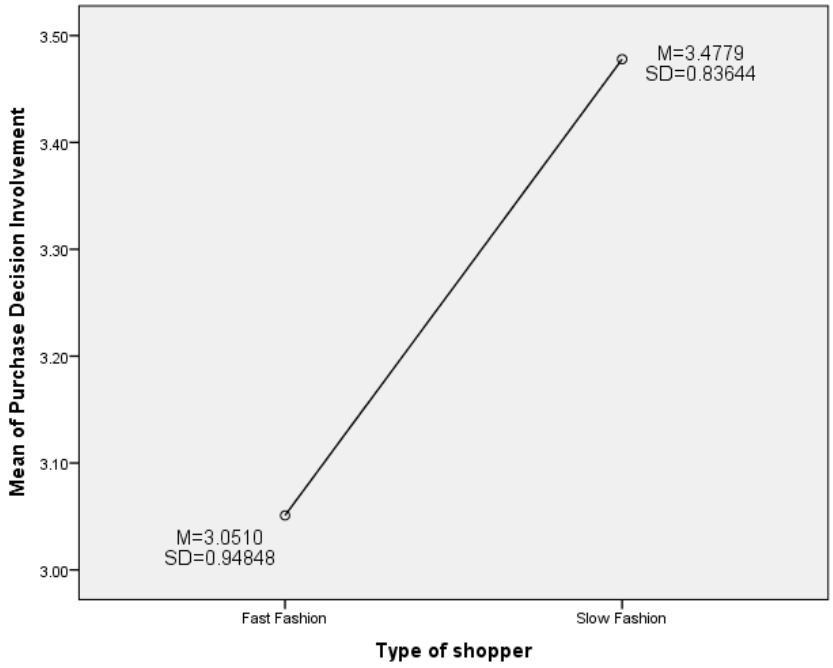
Figure 4. 51 Type of fashion consumers and average mean of product involvement



4.5.2.2 Purchase decision involvement

Data were again analysed using a one-way ANOVA to compare ratings of purchase decision involvement across fast fashion and slow fashion consumers. A significant difference was found (F(1, 378) = 21.209, p = 0.001). As shown in Figure 4.52, slow fashion consumers reported higher purchase decision involvement (M = 3.4779, SD = 0.83644) than fast fashion consumers (M = 3.0510, SD = 0.94848) when purchasing fashion.

Figure 4. 52 Type of fashion consumers and average mean of purchase decision involvement



4.5.3 Purchase Intention

To assess the ratings of purchase intention across fast fashion and slow fashion consumers, a one-way ANOVA was conducted. The analysis showed that there was no significant difference in purchase intention ($F(1, 378) = 0.507$, $p>0.05$) among fast fashion consumers ($M = 3.6042$, $SD = 0.79305$) and slow fashion consumers ($M = 3.6609$, $SD = 0.74620$). Thus, purchase intention did not vary by the type of fashion consumers. The 95% confidence intervals for mean, as well as the means and standard deviations for purchase intention is reported in Table 4.17.

Table 4. 17 One-way ANOVA analysis: Type of fashion consumers (IV) to Purchase intention (DV)

	Fast Fashion Consumers			Slow Fashion Consumers			
Types of Risk Perception	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Mean**	**Standard Deviation**	**95% Confidence interval for mean**	**Sig.**
Purchase intention	3.60420	0.79305	3.4958-3.7126	3.66090	0.74620	3.5485-3.7732	0.477

4.5.4 Perceived Risk and Fashion Involvement undertaken by Fast Fashion Consumers

4.5.4.1 Perceived risk and product involvement undertaken by fast fashion consumers

In order to assess which dimension of risk perception predicted fast fashion consumers' product involvement in their fashion purchases, data were analysed using stepwise multiple regression. Stepwise multiple regression, in which the order of entry into the regression equation is established on empirical grounds (Hair *et al.* 2014), was chosen so as to determine the incremental effect of each of the risk perceptions in predicting fast fashion consumers' product involvement.

As demonstrated in Table 4.18, results showed that performance risk was the first predictor entered, with an R-squared value of 0.023 ($F(1, 206) = 4.777$, $p = 0.030$). This produced a beta weight of -0.151 ($t = -2.186$, $p = 0.030$) indicating a negative relationship between performance risk and fast fashion consumers' product involvement. Social risk was the second predictor entered, with an R-squared change value of 0.045 ($F(2, 205) = 4.877$, $p = 0.009$). This produced a beta weight of 0.207 ($t = 2.211$, $p = 0.028$) indicating a positive relationship between social risk and fast fashion consumers' product involvement. These findings also indicate that performance risk is a stronger predictor of fast fashion consumers' product involvement than social risk. No other predictors had a significant effect on the R-squared value of the equation, thus it can be deduced that financial risk, psychological risk and time risk did not predict product involvement undertaken by fast fashion consumers. Overall, performance risk and social risk accounted for a significant, albeit modest, 4.5 percent of the variation in fast fashion consumers' product involvement.

Table 4. 18 Stepwise multiple regression analysis: Perceived Risks (IVs) to Product Involvement (DV)

Model	Variable	R square	F-value	Standard coefficients beta	t-value	Sig.
1	(Constant)	0.023	4.777		17.447	0.000
	Performance risk			-0.151	-2.186	0.030
2	(Constant)	0.045	4.877		17.542	0.000
	Performance risk			-0.293	-3.122	0.002
	Social risk			0.207	2.211	0.028

Dependent variable: Product Involvement

4.5.4.2 Perceived risk and purchase decision involvement undertaken by fast fashion consumers

Since none of the risk perception factors predicted fast fashion consumers' purchase decision involvement in a stepwise multiple regression test, data were analysed using simple regression. Results showed that there is no significant relationship between perceived risk and fast fashion consumers' purchase decision involvement (R-squared = 0.034; F(5, 202) = 1.426, p = p>0.05). Thus, none of the types of risk perception predict purchase decision involvement undertaken by fast fashion consumers.

4.5.5 Perceived Risk and Purchase Intention undertaken by Fast Fashion Consumers

To assess which dimension of risk perception predicted fast fashion consumers' purchase intention, data were analysed using stepwise multiple regression to determine the incremental effect of each of the perceived risk types in predicting purchase intention of fast fashion consumers.

As indicated in Table 4.19, results showed that performance risk was the only predictor entered, with an R-squared value of 0.143 (F(1, 206) = 34.385, p = 0.001). This produced a beta weight of -0.378 (t = -5.864, p = 0.000 (p<0.05)) indicating a negative relationship between performance risk and purchase intention of fast fashion consumers. No other predictors had a significant effect on the R-squared value of the equation, thus it can be

deduced that financial risk, psychological risk, social risk and time risk did not predict purchase intention of fast fashion consumers. Overall, performance risk accounted for a significant, but modest, 14.3 percent of the variation in purchase intention of fast fashion consumers.

Table 4. 19 Stepwise multiple regression analysis: Perceived Risks (IVs) to Purchase Intention (DV)

Model	Variable	R square	F-value	Standard coefficients beta	t-value	Sig.
1	(Constant)	0.143	34.385		28.868	0.000
	Performance risk			-0.378	-5.864	0.000

Dependent variable: Purchase Intention

4.5.6 Perceived Risk and Fashion Involvement undertaken by Slow Fashion Consumers

4.5.6.1 Perceived risk and product involvement undertaken by slow fashion consumers

Since none of the risk perception factors predicted slow fashion consumers' product involvement in a stepwise multiple regression test, data were analysed using simple regression test.

As can be seen in Table 4.20, results showed that perceived risk was found to have a significant correlation with slow fashion consumers' product involvement of 0.021 ($p<0.05$). In regression terms, this translates to an R-squared value of 0.076 ($F(5, 166) = 2.739$, $p = 0.021$). This produced a beta weight of 0.317 for financial risk ($t = 2.553$, $p = 0.012$ ($p<0.05$)) indicating a positive relationship with slow fashion consumers' product involvement. No other predictors had a significant effect on the R-squared value of the equation, thus it can be deduced that performance risk, psychological risk, social risk and time risk did not predict slow fashion consumers' product involvement. Overall, perceived risk accounted for a significant, albeit modest, 7.6 percent of the variation in product involvement of slow fashion consumers.

Table 4. 20 Simple regression analysis: Perceived Risks (IVs) to Product Involvement (DV)

Model	Variable	R square	F-value	Standard coefficients beta	t-value	Sig.
1	(Constant)	0.076	2.739		18.020	0.000
	Financial risk			0.317	2.553	0.012
	Performance risk			-0.304	-1.864	0.064
	Psychological risk			-0.146	-0.838	0.403
	Social risk			-0.091	-0.608	0.544
	Time risk			-0.226	1.676	0.096

Dependent variable: Product Involvement

4.5.6.2 Perceived risks and purchase decision involvement undertaken by slow fashion consumers

Since none of the risk perception factors predicted slow fashion consumers' purchase decision involvement in a stepwise multiple regression test, data were analysed using simple regression test.

As indicated in Table 4.21, results showed that perceived risk was found to have a significant correlation with slow fashion consumers' purchase decision involvement of 0.010 ($p<0.05$). In regression terms, this translates to an R-squared value of 0.086 ($F(5, 166) = 3.117$, $p = 0.010$). This produced a beta weight of 0.323 for financial risk ($t = 2.616$, $p = 0.010$ ($p<0.05$)) indicating a positive relationship with slow fashion consumers' purchase decision involvement. The results also produced a beta weight of 0.264 for time risk ($t = 1.971$, $p = 0.050$) indicating a positive relationship with slow fashion consumers' purchase decision involvement. These findings also indicate that financial risk is a stronger predictor of slow fashion consumers' purchase decision involvement than time risk. No other predictors had a significant effect on the R-squared value of the equation, thus it can be deduced that performance risk, psychological risk and social risk did not predict slow fashion consumers' purchase decision involvement. Overall, perceived risk accounted for a significant, albeit modest, 8.6 percent of the variation in purchase decision involvement of slow fashion consumers.

Table 4. 21 Simple regression analysis: Perceived Risks (IVs) to Purchase Decision Involvement (DV)

Model	Variable	R square	F-value	Standard coefficients beta	t-value	Sig.
1	(Constant)	0.086	3.117		16.596	0.000
	Financial risk			0.323	2.616	0.010
	Performance risk			-0.310	-1.907	0.058
	Psychological risk			-0.022	-0.128	0.898
	Social risk			-0.116	-0.781	0.436
	Time risk			0.264	1.971	0.050

Dependent variable: Purchase Decision Involvement

4.5.7 Perceived Risk and Purchase Intention undertaken by Slow Fashion Consumers

In order to assess which dimension of risk perception predicts slow fashion consumers' purchase intention, data were analysed using stepwise multiple regression to determine the incremental contribution of each of the risk perceptions in predicting purchase intention of slow fashion consumers.

As demonstrated in Table 4.22, results showed that performance risk was the only predictor entered, with an R-squared value of 0.026 ($F(1, 170) = 4.525$, $p = 0.035$). This produced a beta weight of -0.161 ($t = -2.127$, $p = 0.035$) indicating a negative relationship between performance risk and purchase intention of slow fashion consumers. No other predictors had a significant effect on the R-squared value of the equation, thus it can be deduced that financial risk, psychological risk, social risk and time risk did not predict slow fashion consumers' purchase intention. Overall, performance risk accounted for a significant, albeit modest, 2.6 percent of the variation in purchase intention of slow fashion consumers.

Table 4. 22 Stepwise multiple regression analysis: Perceived Risks (IVs) to Purchase Intention (DV)

Model	Variable	R square	F-value	Standard coefficients beta	t-value	Sig.
1	(Constant)	0.026	4.525		28.678	0.000
	Performance risk			-0.161	-2.127	0.035

Dependent variable: Purchase Intention

4.6 Chapter Summary

This chapter presented the results of the data analysis. The chapter started with the results of preliminary analysis, followed by presentation of qualitative and quantitative analysis of the three research questions. The thesis now proceeds with Chapter Five, which provides a detailed discussion on the results of the study.

CHAPTER 5: DISCUSSION AND CONCLUSION

5.1 Chapter Overview

This chapter provides a detailed discussion of the findings of the study. In order to examine fast fashion and slow fashion consumers' decision-making processes, as well as their buying behaviour, three research questions were proposed for the study. The first research question aimed to examine if there are differences in the characteristics of fast fashion and slow fashion consumers. The second research question was designed to investigate differences in consumer decision-making between fast fashion and slow fashion consumers. The final research question was aimed at differences in the level of perceived risk, fashion involvement and purchase intention between fast fashion and slow fashion consumers.

In this regard, the study sought to identify if fast fashion and slow fashion consumers differ in their characteristics, fashion purchase behaviours and decision-making process. The study set out to identify which dimension of risk perception predicts fashion involvement and purchase intention of fast fashion and slow fashion consumers. In order to address research question three, this chapter also discusses eight research propositions organized around perceived risk, fashion involvement and purchase intention. The chapter then details the contributions of the study as well as the implications for policy and practice. The chapter concludes with a description of the limitations of the study along with directions for further research in the field.

5.2 Conclusions to the Research Questions

5.2.1 Research Question One

The purpose of research question one was to explore any differences in the characteristics of fast fashion and slow fashion consumers. Specifically, this question attempted to characterise fast fashion and slow fashion consumers by their socio-demographic characteristics and fashion purchase behaviours. Additionally, it aimed to examine overall perceptions of fast fashion and slow fashion from a consumer perspective.

5.2.1.1 Socio-demographic characteristics of fast fashion and slow fashion consumers

As can be seen in Section 4.3.1.1, in terms of the differences in socio-demographic characteristics of fast fashion and slow fashion consumers, differences were found in their age, highest level of education attainment, current participation in paid employment, and type of community respondents mainly lived in. Slow fashion consumers are generally younger, have attained a higher level of education, are more actively involved in paid employment, and mainly live in a city or urban and suburban community. This implies that slow fashion consumers possess higher socio-economic status and educational background than fast fashion consumers. Meyer (2015) indicated that education leads individuals to be more concerned with social welfare and to accordingly behave in a more environmentally friendly manner. In addition, it is often observed that individuals with higher socio-economic status possess higher purchasing power (Turrell *et al.* 2002).

The findings of this study reveal that slow fashion consumers are younger than fast fashion consumers. Results indicated that the mean age for slow fashion consumers in the sample was 40.96 years old while the mean age for fast fashion consumers was 43.83 years old, which seemed not consistent with the notion that younger fashion consumers are the main contributor to fast fashion (Siegle 2008). However, it is not appropriate to generalize this perception about fast fashion consumption in all segments of consumers. One of the possible explanation for slow fashion consumers in the sample being younger could be that younger consumers have grown up and developed their shopping behaviour in an era when the "slow fashion" concept has emerged. Whilst older consumers' shopping behaviour developed in an era where "fast fashion" was the norm and acceptable. Since no study has examined the differences in socio-demographic characteristics between fast fashion and slow fashion consumers, and in light of the small differences found in the mean age among fast fashion and slow fashion consumers in the current study, this may provide a useful insight to marketers but further research is recommended to demonstrate a more comprehensive picture on the consumer segmentation or socio-demographic characteristics of both fast fashion and slow fashion consumers.

5.2.1.2 Fashion purchase behaviour of fast fashion and slow fashion consumers

Data analysis revealed that fast fashion consumers purchase fashion more often, purchase impulsively, and are more experienced as regular shoppers than slow fashion consumers. These findings are consistent with statements by several academics that fast fashion retailers strategically create product scarcity by deliberately limiting low priced apparel product availability to urge consumers make impulsive purchases (Moore & Fernie 2004; Byun & Sternquist 2008; Gupta & Gentry 2016). Furthermore, as rapid releases and low prices become the norm, fast fashion consumers are buying more clothes more often than ever before (Miller & Barnes 2013; Cobbing & Vicaire 2016), and are becoming more experienced as regular shoppers of fast fashion.

On the other hand, the findings of the current study showed that slow fashion consumers budget for clothing and possess a higher average monthly clothing spend than fast fashion consumers. This implies that slow fashion consumers budget for clothing due to high clothing expenses. This supports the argument by Clark (2008) that consumers treat slow fashion as an investment that they engage more time, money and effort in evaluating and purchasing slow fashion.

Additionally, the results reflected that slow fashion consumers perceive their fashion purchases exceed expectations more than do fast fashion consumers. This is evidence by the emphasis of slow fashion in its timeless style with higher product quality, increased versatility and durability as well as traditional craftsmanship (Fletcher 2007; Clark 2008; Joy *et al.* 2012; Dickson, Cataldi & Grover 2016).

Results demonstrated that both fast fashion and slow fashion consumers possess a higher overall satisfaction level after utilization of fashion purchases than before utilization. This result is different from the findings of Watson and Yan (2013); they reported fast fashion consumers possess satisfaction during and after purchase stage and dissatisfaction after the consumption stage. One of the possible explanation for the generally higher satisfaction after utilization of fast fashion purchases could be supported by the expectancy disconfirmation theory proposed by Oliver (1980).

The expectancy disconfirmation theory posits that the difference between expectations and perceived performance affects consumers' post-purchase or post-adoption satisfaction(Oliver 1980). If a product exceeds performance expectations, post-purchase or post-adoption satisfaction will result (Oliver 1980). The current findings could be further supported by Gabrielli, Baghi and Codeluppi (2013) who reported that fast fashion consumers possess lower expectations of their low priced fashion purchases. Their study illustrated that fast fashion consumers accept lower quality items either because they do not intend to wear their purchases very often or they perceive their purchases won't last long (Gabrielli, Baghi & Codeluppi 2013).

Findings of this study also reveal that without taking financial status or income level into account, approximately two thirds of both fast fashion and slow fashion consumers remain committed to the type of fashion that they have chosen. With the rise of socially and environmentally conscious shoppers nowadays, consumers are showing more concern for apparel products that are produced ethically and sustainably (Bhaduri & Ha-Brookshire 2011). This may have encouraged fast fashion consumers switch to purchase slow fashion whilst fostering slow fashion consumers to adhere to slow fashion purchases. Yet, this was not supported. Thus, further research could explore, without taking financial status or income level into account, why slow fashion consumers opt to switch to fast fashion, and also what may foster fast fashion consumers to switch to slow fashion.

5.2.1.3 Overall perceptions of fast fashion and slow fashion

In terms of the overall perception of fast fashion and slow fashion, statistically significant differences were found in the five dimensions of affordability, sustainability, durability, social responsibility, design, and quality.

5.2.1.3.1 Affordability

Results showed that fast fashion has higher perceived affordability than slow fashion. This result is in parallel with Bhardwaj and Fairhurst (2010), as well as Doyle, Moore and Morgan (2006), who stated that to lure consumers to purchase impulsively, fast

fashion retailers seek lower costs and manufacture poorly produced, low price and low quality fashion products to encourage consumer purchases. Furthermore, Claudio (2007) pointed out that globalization leads to lower production costs and consequently increasingly lower apparel prices, thus contributing higher perceived affordability in fast fashion.

In contrast, as indicated in the literature, since slow fashion put emphasis on revaluing and sustaining cultural practices as well as reviving lost hand skills (Clark 2008), the prices of slow fashion products are inevitably higher (Clark 2008; Dickson, Cataldi & Grover 2016). Hence, this leads to lower perceived affordability in slow fashion than fast fashion.

5.2.1.3.2 Sustainability

It was found that slow fashion has higher perceived sustainability than fast fashion. This finding supports the arguments of several scholars that to encourage slow consumption as well as maximizing fashion product lifespan and efficiency, slow fashion companies make use of sustainable, ethical and environmentally-friendly practices together with better quality materials (Fletcher 2007; Bailey 2016; Seidemann 2016). In addition, slow fashion companies take into consideration the wellbeing of labour such that their workers are not only paid fair wages and have reasonable working hours, but also have a safe and healthy work environment (Bailey 2016).

On the contrary, fast fashion puts emphasis on design to reflect the latest trends at the expense of quality (Cline 2012). Incorporated with inexpensive pricing strategies, as well as deliberate obsolescence of durability and design (Fletcher 2010), fast fashion encourages a "throw away" attitude among consumers. Taken together, these findings contribute higher perceived sustainability in slow fashion than fast fashion.

5.2.1.3.3 Durability

It was found that slow fashion has higher perceived durability than fast fashion. As discussed above, slow fashion is aimed at decelerating the consumer cycle by encouraging less and fewer purchases of higher quality and more durable clothing that is

manufactured in a sustainable and ethical way (Seidemann 2016). Fast fashion, by contrast, is considered for immediate consumption without excessive physical quality (Ghemawat & Nueno 2003), with built-in obsolescence of durability and design (Fletcher 2010). Thus, fast fashion products rapidly wear out and become out-of-date. As a result, slow fashion has higher perceived durability than fast fashion.

5.2.1.3.4 Social Responsibility

Slow fashion was found to have higher perceived social responsibility than fast fashion. As identified in Chapter Two, global competition has meant that many fast fashion companies have outsourced their production to countries with lower production costs and fewer regulations concerning issues such as the use of child labour, payment of wages, work hours and working conditions (Claudio 2007). Kaikobad et al. (2015) pointed out that the fast fashion industry can also be exploitative of the loose environmental regulatory systems in some developing countries. This contributes to exploitation of both natural resources and labour in developing countries.

On the other hand, with the rise of socially and environmentally conscious shoppers (Bhaduri & Ha-Brookshire 2011), slow fashion takes into account more ethical considerations for the workers and the environment in the process of producing clothing (Bailey 2016). This includes the ethical and responsible sourcing of fabrics and raw materials as well as providing safe working conditions and fair wages for workers (Bailey 2016). Hence, slow fashion has higher perceived social responsibility than fast fashion.

5.2.1.3.5 Design

Results showed that slow fashion has better perceived design than fast fashion. This was an unexpected findings given that fast fashion retailers are concerned with introducing latest fashion designs to consumers (Barnes & Lea-Greenwood 2006; Cline 2012). A likely explanation for this result could be although fast fashion retailers are eager to introduce the latest clothing design and styles (Tokatli 2007), their products are likely to be standardised and lack diversity (Jung & Jin 2014). Thus, consumers may not feel that fast fashion is considered to be of particularly good design (Jung & Jin 2014).

However, produced in small batched using high quality fabrics and traditional craftmanship (Fletcher 2007; Clark 2008; Dickson, Cataldi & Grover 2016), slow fashion is designed more carefully, and to also not go out of style (Pookulangara & Shephard 2013). With inherent style as well as design with increased longevity (Fletcher 2007), this means consumers perceive better design in slow fashion than fast fashion.

5.2.1.3.6 Quality

Related to the above, results demonstrated that slow fashion has higher perceived quality than fast fashion. This findings empirically supports the notion proposed by Fletcher (2010) that slow fashion aims to alter consumers' and manufacturers' mindsets from quantity to quality. As discussed in above, slow fashion aims to reduce the speed of the fashion cycle by slow production and slow consumption. Slow production means buying fewer purchases of higher quality that are made in a sustainable and ethical manner with increased longevity (Fletcher 2007; Seidemann 2016).

On the contrary, as pointed out by Ghemawat and Nueno (2003), fast fashion is often considered for immediate consumption without excessive physical quality. To encourage consumers to impulsive purchases (Byun & Sternquist 2008; Gupta & Gentry 2016), fast fashion retailers seek lower costs and manufacture lower quality fashion products (Doyle, Moore & Morgan 2006; Bhardwaj & Fairhurst 2010). Taken together, this leads to higher perceived quality in slow fashion than fast fashion.

To conclude, the findings of research question one indicates that slow fashion consumers are generally younger as well as possess higher socio-economic status and educational background than fast fashion consumers. In terms of their fashion purchase behaviour, fast fashion consumers purchase fashion more often, purchase impulsively and are more experienced as regular shoppers. Slow fashion consumers budget for their clothing and possess a higher average monthly clothing spend than fast fashion consumers and are more likely to perceive their fashion purchases exceed expectations. In general, both fast fashion and slow fashion consumers possess a higher overall satisfaction level after utilization of a fashion purchase than before utilization.

Results revealed the overall perceptions of fast fashion and slow fashion from a consumer perspective. Fast fashion has higher perceived affordability than slow fashion, whereas slow fashion has higher perceived sustainability, durability, social responsibility, design, and quality than fast fashion.

5.2.2 Research Question Two

The purpose of research question two was to assess if there were any differences in each stage of consumer decision-making process across fast fashion and slow fashion consumers. Specifically, this section is organised over seven sub-sections related to each stage of the consumer decision-making process.

5.2.2.1 Stage 1: Need Recognition

The findings of the study identified the motivational characteristics of fast fashion and slow fashion consumers. Consumers were asked to examine what makes them choose, or what triggers their desire, to purchase fashion. The majority of fast fashion consumers indicated that sales, promotion, need for new clothes, good prices, and updating wardrobe are dominant factors that trigger their desire to purchase fast fashion. On the other hand, slow fashion consumers reflected high quality and craftsmanship, long lasting and timeless style, as well as durable fabric, make them choose to purchase slow fashion. These findings are consistent with the nature of fast fashion and slow fashion; that is, fast fashion retailers stimulate consumers' desires for newness and variety by increasing the number of fashion seasons along with low-price strategy (Doyle, Moore & Morgan 2006; Bhardwaj & Fairhurst 2010). Thus, these low priced stylish fashion items motivate consumers' need for new clothes and drive them to update their wardrobe.

As identified in the Chapter Two, the findings support the argument by Watson and Yan (2013) that slow fashion consumers' fashion purchases are not driven by trend. They are willing to pay higher prices for clothing with a longer lifespan with classic and timeless style that does not fade out after a couple of fashion seasons (Watson & Yan 2013). Additionally, as reported earlier in this Chapter, slow fashion emphasises concepts of slow production and slow consumption; that retailers are encouraged to manufacture high quality, durable clothing that is designed to be cherished and through craftsmanship

creates clothes to last (Fletcher 2007; Seidemann 2016). Hence, slow fashion consumers buy fewer purchases of higher quality products that are made in a sustainable and ethical manner with increased longevity (Fletcher 2007; Seidemann 2016).

5.2.2.2 Stage 2: Information Search

Results indicated that slow fashion consumers perform online or other searches before a fashion purchase more than do fast fashion consumers. This is supported by Clark (2008), that in light of the high quality and high price features of slow fashion, consumers treat these items as an investment that they attach personal and enduring interaction with. Thus, buyers tend to become more involved and engage more time and effort in evaluating and purchasing slow fashion. Additionally, as identified in Chapter Two, slow fashion is considered as a relatively higher involvement product when compared with fast fashion (Liu, Pookulangara & Shephard 2017). This leads consumers to be more inclined to participate in active information seeking before making purchases (Byun & Sternquist 2008; Gupta & Gentry 2016).

Furthermore, when participants were asked the type of information sources that they typically use to search for fashion, fast fashion consumers highlighted browsing in store, online stores, google, and eBay. Slow fashion consumers typically used Instagram and the internet to search for slow fashion. This supports the emphasis of slow fashion products being manufactured locally and their businesses tended to operate online due to avoidance of producing global warming emissions during extensive transportation from factory to retailers (Dickson, Cataldi & Grover 2016). Hence, with the majority of the slow fashion retailers operating online, instead of in brick and mortar stores, this drive consumers to conduct online searches before purchasing slow fashion.

5.2.2.3 Stage 3: Pre-Purchase Alternative Evaluations

Findings revealed that slow fashion consumers evaluate different brands and spend a longer time in browsing fashion before fashion purchases than fast fashion consumers. As stated above, slow fashion is not only a relatively higher involvement product (Liu, Pookulangara & Shephard 2017) but also a new form of couture that consumers treat as

an investment (Clark 2008). As a consequence, slow fashion consumers are more inclined to dedicate more time and energy to evaluate alternatives and act thoughtfully while making their fashion purchase decisions (Fletcher 2007; Hadden 2012).

When participants were asked about their feelings or emotions before engaging in fashion purchases, the majority of the fashion consumers described their feelings or emotions as "excited", "intrigued", "curious", "happy", "entertained", and "guilty". These feelings or emotions of fast fashion consumers before engaging in fashion purchases could be explained by the strategically employed product scarcity technique for fast fashion products (Gupta & Gentry 2016), as well as the environment and atmosphere of fast fashion retail stores, for example, explicit signs such as, "Buy now or you won't get it tomorrow" (Barnes & Lea-Greenwood 2006), or "Here today, gone tomorrow" (Brodish, Nixon & Cirka 2011) in fast fashion retail stores to promote sale.

Fast fashion consumers' pre-purchase feelings or emotions are more likely to be triggered by thoughts of "find a bargain", "see what is available", "find a good price", as well as "find something new, fit my needs and budget". These findings fully demonstrate the three categories of hedonic shopping motivations proposed by Arnold and Reynolds (2003), which includes adventure shopping, idea shopping and value shopping.

As identified in Chapter Two, when shoppers are motivated by adventure shopping, they seek adventure, thrills, excitement, novelty and stimulation in a shopping trip (Arnold & Reynolds 2003). Idea shopping refers to 'shopping to keep up with trends and new fashions, and to see new products and innovations' (Arnold & Reynolds 2003, p. 80), and value shopping relates to 'shopping for sales, looking for discounts, and hunting for bargains' (Arnold & Reynolds 2003, p. 81). This study empirically shows that fast fashion consumers' shopping motivations appear to be mainly driven by hedonism where consumers seek happiness, fun, joy, fantasy, pleasure, amusement and enjoyment from their shopping experiences (Jin & Jai-Ok 2003; Demangeot & Broderick 2007; To, Liao & Lin 2007).

On the other hand, findings showed that slow fashion consumers' feelings or emotions before engaging in fashion purchases are "have neither feelings nor emotions" and "not

aware of any feelings or emotions". This implies that slow fashion consumers' shopping motivations are driven by a need for specific product acquisition (Fischer & Arnold 1990; Sherry, McGrath & Levy 1993; Forsythe & Bailey 1996). Hence, this study demonstrates that slow fashion consumers' shopping motivation is mainly driven by utilitarianism which is characterised as product-oriented (Dawson, Bloch & Ridgway 1990), rational, cognitive, and extrinsic (Batra & Ahtola 1991; Babin, Darden & Griffin 1994; Hoffman & Novak 1996; Arnold & Reynolds 2003; Kang & Park-Poaps 2010; Irani & Hanzaee 2011; Abdul Karim, Kumar & Abd Rahman 2013).

5.2.2.4 Stage 4: Purchase

Differences between fast fashion and slow fashion consumers in terms of their feelings or emotions as soon as they placed their fashion purchases or orders (including in-store and online platforms). Fast fashion consumers predominantly conveyed their feelings or emotions as "relieved", "guilty", and "frustrating", whereas slow fashion consumers primarily expressed their feelings or emotions as "satisfied", "excited", and "can't wait". These findings imply that the majority of the fast fashion consumers experienced buyer remorse in their fashion purchases; that they were not confident about their acquisitions which made them encountered doubts, anxiety, discomfort or regrets about the purchase decisions they have made (Hoyer, MacInnis & Pieters 2013; Quester *et al.* 2014; Schiffman *et al.* 2014).

Given that only one slow fashion consumer reported the feelings or emotions as soon as placing fashion purchases or orders as "satisfied but a little uncomfortable as I worry I have made the wrong choice, doubtful", it appears that only few slow fashion consumers versus the majority of the fast fashion consumers have experienced some degree of buyer remorse where they encountered an unpleasant state of mind and felt regret upon their fashion purchases (Kaur 2014).

On the other hand, results revealed that slow fashion consumers' immediate satisfaction tends to sustain longer than fast fashion consumers. This is comparable to the findings proposed by Watson and Yan (2013) that slow fashion consumers utilize their slow ideal to avoid regret by focusing on the concept of quality and longevity. Additionally, as

discussed in previous sections, slow fashion consumers treat slow fashion as an investment (Clark 2008). As a result, slow fashion consumers are more inclined to participate in active information seeking (Byun & Sternquist 2008; Gupta & Gentry 2016), and dedicate more time and energy to evaluate alternatives and act thoughtfully while making their fashion purchase decisions (Fletcher 2007; Hadden 2012), thus minimizing the chance of making a wrong purchase. Further, it was demonstrated that the immediate satisfaction persists longer for slow fashion in the finding that none of the slow fashion consumers expressed regret or guilt as soon as they placed their fashion purchases or orders.

5.2.2.5 Stage 5: Consumption

The findings showed that slow fashion consumers' overall duration of satisfaction after utilization of fashion purchases is longer than fast fashion consumers. This result is consistent with the findings of Watson and Yan (2013) who investigated both fast fashion and slow fashion consumers' satisfaction from the purchasing to post-consumption stages. The authors found that slow fashion consumers' satisfaction was consistent from the purchasing stage to the post-consumption stage; whereas, fast fashion consumers possessed satisfaction during and after the purchasing stage, but this then is replaced by dissatisfaction in the post-consumption stage.

Possible explanations for this finding, as alluded to in previous sections, could be in light of the relatively higher price, higher quality and higher involvement nature of slow fashion. Consumers are more likely to acquire slow fashion for investment purposes; therefore, they are more inclined to devote time and energy to evaluating alternatives and making thoughtful purchase decisions (Fletcher 2007; Hadden 2012). This then leads to slow fashion consumers' overall duration of satisfaction after utilization of fashion purchases. Furthermore, as evidenced by several scholars, consumers are more likely to buy fast fashion products impulsively (Byun & Sternquist 2008; Gupta & Gentry 2016; Remy, Speelman & Swartz 2016), thus leading them to purchase fast fashion with less consideration of whether they may encounter buyer remorse, cognitive dissonance and dissatisfaction after purchase and consumption (Inman, Dyer & Jia 1997; Taylor 1997; Kang & Johnson 2009; Hoyer, MacInnis & Pieters 2013; Schiffman *et al.* 2014).

5.2.2.6 Stage 6: Post-Consumption Alternative Evaluation

The findings showed that there is a higher proportion of fast fashion consumers who return their fashion purchases than slow fashion consumers. As identified in previous sections, utilitarian slow fashion consumers are highly involved with slow fashion and are more inclined to perform active information seeking and evaluation before purchase (Fletcher 2007; Hadden 2012). Hence, results showed that none of the slow fashion consumers reported regret as soon as they placed their fashion purchases or orders. Additionally, slow fashion consumers' immediate satisfaction and satisfaction after utilization of fashion purchases sustains longer than fast fashion consumers. As a result, fewer slow fashion consumers return their fashion purchases.

Whilst hedonic fast fashion consumers' shopping motivation is driven by a desire to seek happiness, fun, joy, fantasy, pleasure, amusement and enjoyment (Jin & Jai-Ok 2003; Demangeot & Broderick 2007; To, Liao & Lin 2007), Ulun (2012) stated that a hedonic consumption tendency also had a positive impact on impulsive buying. As a result, hedonic fast fashion consumers are more likely to make spontaneous, unreflective and immediate fashion purchases without seeking further considerations and in depth evaluation (Rook 1987; Rook & Fisher 1995).

Additionally, as identified in Chapter Two, fast fashion marketers make use of the fashion retail environment and strategically impose product scarcity technique on fast fashion products (Gupta & Gentry 2016) to stimulate immediate action and on-the-spot purchases from shoppers. Owing to less thoughtful considerations and evaluation before making a purchase, consumers are more likely to encounter post-purchase regret and, therefore, return impulsive purchases more frequently than other consumers who make thoughtful purchase decisions (Kang & Johnson 2009). Thus, the findings of this study not only support the results of Kang and Johnson (2009) study, but also are consistent with the findings of Rook (1987) as well as Cook and Yurchisin (2017), that impulsive purchases may result in regret and product return. Taken together, such findings show higher proportion of fast fashion consumers return their fashion purchases than slow fashion consumers.

Respondents were also asked the reasons for returning their fashion purchases (including in-store and by post). Fast fashion consumers predominantly indicated "didn't fit", "didn't look good", "purchased online", "didn't need", "not as expected", "didn't suit" and "wrong size" as their reasons for returning fashion purchases. The majority of the slow fashion consumers, on the other hand, reported "faulty item" drives them to return their purchases. These results further support fast fashion consumers possessing a higher propensity for buying impulsively (Kang & Johnson 2009).

Additionally, respondents were asked the reasons for not returning their fashion purchases (including in-store and buy post). Fast fashion consumers mainly indicated "liked/ happy/ satisfied with the purchase", "too much hassle", "no need to return" and "waste of time", whereas slow fashion consumers reported "no reason to return", "happy/satisfied with purchase", and "careful choices". As stated above, these results further confirm slow fashion consumers engage more time and effort in evaluating alternatives and make more careful fashion purchase decisions which lead them to not regret their purchases.

As indicated in the responses from fast fashion consumers, "too much hassle" and "waste of time" drive them to abandon the desire for returning fashion purchases. Possible explanations for this finding could be the inexpensive nature of fast fashion products; that the costs incurred in product return outweigh the perceived benefit of the product. Given that fashion retailers have tightened up their return polices by imposing shorter time limits, requiring original packaging, and requiring a receipt in order to accept a return (Kang & Johnson 2009), this heightens the incurred return costs for fast fashion. Furthermore, as indicated in the socio-demographic characteristics of fast fashion and slow fashion consumers, fast fashion consumers tended to live closer to a rural area than do slow fashion consumers. Since the majority of the fast fashion retail shops are in city centres or in an urban area, this may increase the perceived cost of in-store return due to higher cost incurred in traveling.

5.2.2.7 Divestment

Respondents were asked how they get rid of any clothing that they do not want or need any longer. Fast fashion consumers reported "used as rags", "donate to charity", "give to friends and relatives" and "throw away" as dominant ways they get rid of unwanted clothing whereas a majority of slow fashion consumers chose to "sell online as second hand", "donate to charity" and "give to friends and relatives" to get rid of their unwanted clothing.

This study empirically supported the work of Fletcher (2010) and Byun and Sternquist (2008) that as a result of increasingly rapid turnaround and release, inexpensive fast fashion products lose their instant attraction; thus consumers no longer appreciate the craftsmanship of fast fashion and they do not attach any personal and enduring interactions with their clothing (Cline 2012). Furthermore, owing to the inexpensive nature as well as lower intrinsic product quality and value of fast fashion (Gabrielli, Baghi & Codeluppi 2013), fast fashion consumers choose to get rid of unwanted clothing by throwing them into the bin, donating to charity, offering to friends and relatives, or turning them into rags.

On the contrary, in light of the relatively higher price along with timeless design, higher quality with increased versatility, as well as higher durability and lower maintenance (Fletcher 2007; Clark 2008; Fletcher 2010; Joy *et al.* 2012; Dickson, Cataldi & Grover 2016), consumers are more likely to purchase slow fashion for life and treat it as an investment (Clark 2008; Jung & Jin 2016a). As a result of the increase perceived value of the clothing (Fletcher 2007; Jung & Jin 2016a), consumers attach enduring and personal interaction with slow fashion (Clark 2008). Instead of disposing these clothing items, slow fashion consumers choose to sell their unwanted clothing at online platforms as second hand, donate to charity or giving them to friends and relatives.

Additionally, respondents were asked the reasons for getting rid of unwanted clothing. Fast fashion consumers revealed that "old", "worn out", "weight change", "out of fashion" and "no longer fit" are dominant reasons leading them get rid of unwanted fast fashion,

whereas slow fashion consumers reported “holes in garment” causing them to get rid of slow fashion.

These findings support the notion mentioned above that due to lower intrinsic product quality and value (Gabrielli, Baghi & Codeluppi 2013), consumers lose attachment and interaction with fast fashion (Clark 2008). Thus, other than size of the clothing no longer fitting and being worn out, the association of perceived “oldness” and being out of fashion drives them to get rid of fast fashion. In contrast, given that slow fashion consumers possess enduring and personal interaction with their clothing (Clark 2008), they are more likely to repair worn out clothing (Semple 2016) and reduce fashion waste (Fletcher 2007; Jung & Jin 2016a). As a result, they dispose of slow fashion only when they find holes in the garment.

To conclude, this study revealed that fast fashion and slow fashion consumers act differently in their decision-making process in purchasing fashion. Fast fashion consumers’ fashion purchases are predominantly driven by “sale”, “promotion”, “need for new clothes”, “good price”, and “trend” while high quality and craftmanship, long lasting and timeless style, as well as durable fabric lead slow fashion consumers to purchase slow fashion.

In addition, due to the high quality and high price nature of slow fashion, consumers purchase slow fashion for life and treat it as an investment that they attach personal and enduring interaction with (Clark 2008). As a result, these consumers are more involved, more inclined to dedicate time, energy and effort in active information seeking, alternative evaluations, and make thoughtful purchase decisions (Fletcher 2007; Hadden 2012). In addition, owing to the utilitarian shopping motivation of slow fashion consumers, they report limited feelings or emotions before engaging in fashion purchases. However, as soon as they place a fashion purchase, they predominantly felt satisfied, excited, and can’t wait to wear them. Unlike fast fashion consumers, instead of having varying satisfaction, slow fashion consumers’ immediate satisfaction begins from the moment of purchase and persists after they utilized the purchase. Hence, they are less likely to return their fashion purchases and tend to sell their unwanted clothing at online platforms as second hand, and only dispose of them when they find holes in the garment.

In contrast, being hedonic in motivation, fast fashion consumers feel excited, intrigued, curious, happy and entertained before engaging in fashion purchases. When they encounter product scarcity and rapid release of fashion, along with low price, fast fashion consumers are more likely to purchase more than necessary and do so impulsively (Doyle, Moore & Morgan 2006; Bhardwaj & Fairhurst 2010). As a result, the majority of the fast fashion consumers report they felt frustration and guilty as soon as they placed their fashion purchases. This implies that they experience buyer remorse in their fashion purchases, and that they are not confident about their acquisitions which makes them encounter doubts, anxiety, discomfort or regrets about their purchase decisions (Hoyer, MacInnis & Pieters 2013; Schiffman *et al.* 2014). Consequently, they are more likely to return impulsive purchases and possess a shorter duration of satisfaction than slow fashion consumers. When it comes to getting rid of unwanted clothing, fast fashion consumers throw them away, donate to charity, offer them to friends and relatives or turn them into rags (Gabrielli, Baghi & Codeluppi 2013).

5.2.3 Research Question Three

The purpose of research question three was to examine whether fast fashion and slow fashion consumers experience different levels of perceived risk, fashion involvement, and purchase intention in their fashion purchases. Which dimension of risk perception predicts fashion involvement and purchase intention of fast fashion and slow fashion consumers was also examined. In order to address this question, eight research propositions were organised around the three variables: perceived risks, fashion involvement, and purchase intention.

5.2.3.1 Perceived Risks

As discussed in Chapter Two, perceived risk is a multidimensional construct (Cox & Rich 1964; Roselius 1971; Jacoby & Kaplan 1972; Peter & Tarpey 1975; Peter & Ryan 1976; Shimp & Bearden 1982; Stone & Grønhaug 1993; Dholakia 2001; Cherry & Fraedrich 2002; Chen & He 2003; Crespo, Del Bosque & de Los Salmones Sánchez 2009; Luo *et al.* 2010; Carroll *et al.* 2014; Dai, Forsythe & Kwon 2014). This study focusses on five key dimensions of perceived risk: performance risk, psychological risk, financial risk, time

risk, and social risk. The following five sub-sections examine fast fashion and slow fashion consumers levels of perceived risk in their fashion purchases.

5.2.3.1.1 Performance Risk

As indicated in Chapter Two, performance risk refers to the concern that a purchased product fails to function as anticipated (Jacoby & Kaplan 1972; Horton 1976; Derbaix 1983; Horne & Winakor 1995; Chen & He 2003; Ko, Sung & Yun 2009) and thus satisfy the shopping goal (Cox & Rich 1964). In the case of apparel, performance risk not only includes ease of care but also the length of the product life cycle and durability of the product (Park & Stoel 2002; Kang & Kim 2012).

Research proposition 1a stated that fast fashion consumers will perceive higher performance risk in their fashion purchases than slow fashion consumers. Results showed that fast fashion and slow fashion consumers differed significantly in regard to perceived performance risk; thus, research proposition 1a is supported. Results indicated that fast fashion consumers perceive higher performance risk than slow fashion consumers when purchasing fashion. This is understandable due to the built-in obsolescence of durability and design of fast fashion products (Fletcher 2007). Moreover, the result is consistent with the data reported in previous sections that slow fashion possesses higher perceived durability, better perceived design, and higher perceived quality than fast fashion.

Furthermore, this is consistent with findings reported earlier that durability, high quality and craftsmanship drive slow fashion consumers to purchase slow fashion while sale, promotion and update wardrobe trigger fast fashion consumers' desire to purchase fashion. This implies that slow fashion consumers are more concerned about product quality.

5.2.3.1.2 Psychological Risk

As discussed in Chapter Two, psychological risk refers to the concern that a purchased product is inconsistent with one's self-image, and may involve post-purchase emotions such as anxiety, frustration, disappointment, stress, shame, worry and regret (O'Bannon

et al. 1988; Kim & Lennon 2000; Dholakia 2001; Chen & He 2003; Pires, Stanton & Eckford 2004; Ko, Sung & Yun 2009). Kim and Lennon (2000) as well as Ko, Sung and Yun (2009), pointed out that in the case of apparel, self-image, which psychological risk entails, usually involves a match of one's physical image with one's aesthetic sense.

Research proposition 1b proposed that there will be no difference in the level of perceived psychological risk in fashion purchases between fast fashion and slow fashion consumers. This research proposition is supported as results revealed that there was no significant difference in perceived psychological risk among fast fashion and slow fashion consumers. Thus, perceived psychological risk did not vary by the type of fashion consumers.

As indicated in Chapter Two, Watson and Yan (2013) reported that the way fast fashion consumers achieved self-image/ style congruence was similar to that of slow fashion consumers; however, the two groups of fashion consumers viewed self-image differently. Fast fashion consumers possessed a "trendy" self-image; thus, purchasing fast fashion complimented their "unique", "trendy", "variety" and "novelty" styles and improved how they feel about themselves (Watson & Yan 2013). In contrast, slow fashion consumers possess a "non-trendy" self-image; thus, "basic", "classic" and "timeless" personal styles align with their slow fashion purchases (Watson & Yan 2013). This affirms research proposition 1b that there will be no difference in the level of perceived psychological risk in fashion purchases between fast fashion and slow fashion consumers.

In spite of the above, this research proposition is not consistent with the qualitative findings in reported in Section 4.4.4.2 regarding the feelings or emotions as soon as consumers place their fashion purchases or orders (including in-store and online platforms). Fast fashion consumers predominantly conveyed their feelings or emotions as "relieved", "guilty" and "frustrating", whereas slow fashion consumers primarily expressed their feelings or emotions as "satisfied", "excited" and "can't wait". These findings imply that majority of the fast fashion consumers experienced buyer remorse in their fashion purchases; that is, that they are not confident about their acquisitions which make them encounter doubts, anxiety, discomfort or regrets about the purchase decisions they have made (Hoyer, MacInnis & Pieters 2013; Schiffman *et al.* 2014).

Furthermore, as pointed out earlier, owing to lack of thoughtful considerations and evaluation before making a purchase, fast fashion consumers who purchase impulsively are more likely encounter post-purchase regret (Kang & Johnson 2009). Thus, such findings may imply that fast fashion consumers are likely perceive higher psychological risk in their fashion purchases than slow fashion consumers. However, this was not found to be the case.

5.2.3.1.3 Financial Risk

As illustrated in Chapter Two, financial risk refers to the concern that a purchased product leads to potential monetary and economic loss (Jacoby & Kaplan 1972; Derbaix 1983; Simpson & Lakner 1993; Chen & He 2003; Ko, Sung & Yun 2009; Kang & Kim 2012). Horne and Winakor (1995), as well as Gaal and Burns (2001), indicated that financial risk involves consumers' loss of money due to initial product cost; the likelihood of product failure and replacement, as well as other incurred expenses related to repairs and or maintenance of failed products. In the case of apparel, financial risk not only includes high prices but also possible waste of money owing to low usage rate as well as maintenance costs, for example, cost of dry cleaning (Kang & Kim 2012).

Research proposition 1c specified that slow fashion consumers will perceive higher financial risk in their fashion purchases than fast fashion consumers. Results showed that there was no significant difference in perceived financial risk among fast fashion and slow fashion consumers; thus, research proposition 1c is not supported. Perceived financial risk did not vary by the type of fashion consumer. This was an unexpected finding given that literatures indicate that the price of slow fashion products is inevitably higher (Clark 2008; Dickson, Cataldi & Grover 2016). As results indicated that slow fashion consumers budget for clothing and possess a higher average monthly clothing spend than fast fashion consumers, it was expected that slow fashion consumers will perceive higher financial risk in their fashion purchases than fast fashion consumers.

However, rejecting this research proposition may be justified for three possible reasons. First, given that the cost of fast fashion is low, the relative cost for repair and maintenance is comparatively high (Fletcher 2010). When it comes to repairing or disposing of used

clothing, fast fashion consumers tend to throw away out-of-fashion and poorly produced apparel due to the amount of trouble involved for the little money invested (Joung 2014; Wicker 2016). This notion supports findings that throwing unwanted clothing into the bin is one of the way fast fashion consumers choose to get rid of clothes. Consequently, waste of resources and economic loss occurs (Byun & Sternquist 2008; Fletcher 2010) and so perceived financial risk may occur in fast fashion purchases.

Second, it was found that fast fashion consumers purchase fashion more often and purchase more impulsively than slow fashion consumers. As a result of rapid turnaround and release, fast fashion products lose their instant attraction (Byun & Sternquist 2008; Fletcher 2010). Instead of disposing out-of-date clothing, fast fashion consumers may choose to put them into storage, and thus drive up perceived financial risk due to low usage rate and incurred maintenance costs. Third, perceived financial risk involves consumers' loss of money due to initial product cost; the likelihood of product failure and replacement, as well as other incurred expenses related to repairs and or maintenance on failed products (Horne & Winakor 1995; Gaal & Burns 2001). Results showed that there is a higher proportion of fast fashion consumers returning their fashion purchases than slow fashion consumers. Taken together, such findings do support the argument that there is no difference in the level of perceived financial risk between fast fashion and slow fashion consumers.

5.2.3.1.4 Social Risk

As indicated in Chapter Two, social risk refers to the concern that a purchased product results in social disapproval or negative evaluation from the consumer's social network such as family or friends (Jacoby & Kaplan 1972; Chen & He 2003; Ko, Sung & Yun 2009). O'Bannon *et al.* (1988) pointed out that when purchasing products that are socially visible, for example, apparel, consumers tend to be more cautious as use of the product has the risk of diminishing their image in the opinion of peers.

Research proposition 1d stated that fast fashion consumers will perceive higher social risk in their fashion purchases than slow fashion consumers. This research proposition was not supported as results showed that there was no significant difference in social risk

among fast fashion and slow fashion consumers. Thus, perceived social risk did not vary by the type of fashion consumer. This was an unforeseen finding given that social risk is associated with peer evaluations of one's purchase (Kwon, Paek & Arzeni 1991), and literature indicates that impulsive buying is influenced by peers (Luo 2005; Zhang & Shrum 2008). Results showed fast fashion consumers are impulsive, and this implies that they are more likely encounter social disapproval in their fashion purchases.

One of the potential explanations for justifying the rejection of this research proposition could be that with the rise of social and environmental consciousness, consumers have progressively become more aware of corporate social responsibility (Carrigan & Attalla 2001; Maignan 2001; Mohr, Webb & Harris 2001; Forno & Ceccarini 2006; Balsiger 2010; Ahamad Nalband & Al-Amri 2013; Chatzidakis & Lee 2013; Bhardwaj *et al.* 2018). This may lead fast fashion consumers to behave according to these newer, more socially acceptable conventions through their purchases (Labrecque, Markos & Milne 2011), thus levelling the perceived social risk of purchasing both types of fashion. Thus, no difference in the level of perceived social risk in fashion purchases was found between fast fashion and slow fashion consumers.

5.2.3.1.5 Time Risk

As discussed in Chapter Two, time risk refers to the concern that a purchased product causes loss of time to search for, buy, deliver and retain, as well as any extra time related to repair, return and replacement of the product in the case of poor performance or the inability of the product to perform as expected (Roselius 1971; Stone & Grønhaug 1993; Gaal & Burns 2001; Chen & He 2003; Forsythe & Shi 2003; Forsythe *et al.* 2006; Ko, Sung & Yun 2009).

Research proposition 1e specified that slow fashion consumers will perceive higher time risk in their fashion purchases than fast fashion consumers. Results showed that there was no significant difference in perceived time risk among fast fashion and slow fashion consumers; thus, research proposition 1e is rejected. Perceived time risk did not vary by the type of fashion consumer. Again, this was an unexpected finding given that slow fashion consumers are more inclined to engage more time and energy to evaluate

alternatives and act thoughtfully in their fashion purchases (Fletcher 2007; Hadden 2012). Additionally, results from the study showed that slow fashion consumers perform searches and evaluation of different brands, and spend a longer time browsing before a fashion purchase, than fast fashion consumers. This implies that slow fashion consumers are more likely to encounter higher perceived time risk than fast fashion consumers.

However, rejecting this research proposition may be explained. First, given that the findings indicated that fast fashion consumers purchase more often and are more experienced as regular shoppers than slow fashion consumers, they may allocate more time in purchasing fast fashion. Furthermore, fast fashion consumers' shopping motivation was found to be driven by a desire to seek happiness, fun, joy, fantasy, pleasure, amusement and enjoyment (Jin & Jai-Ok 2003; Demangeot & Broderick 2007; To, Liao & Lin 2007). It is thus likely that fast fashion consumers spend time while browsing in retail shops as they are not only shopping for clothing but also shopping for stimulation, adventure and the feeling of being in another world (Arnold & Reynolds 2003).

Moreover, fast fashion consumers not only want to hunt for bargains but also want to keep up with trends and new fashions while shopping. Thus, it is likely that they may need to spend a longer time in browsing fashion in order to learn the latest fashion trends and search for discounts and promotions. Finally, results showed that there is a higher proportion of fast fashion consumers who return their fashion purchases than slow fashion consumers. The extra time related to return and replacement of the product may thus contribute to a perceived time risk. Thus, there are no differences in the level of perceived time risk in fashion purchases between fast fashion and slow fashion consumers.

5.2.3.2 Fashion Involvement

As discussed in Chapter Two, fashion clothing involvement is a specific type of involvement. O'Cass (2000, p. 546) characterized fashion clothing involvement as 'consumer-fashion clothing attachment or relationships' or the extent to which an individual's level of interest in clothing as meaningful and engaging in their life.

Involvement indicates an individual's fashion clothing attachment (O'Cass 2000, 2004; Kim 2005; O'Cass & Choy 2008). This study focussed on two dimensions of fashion involvement: product involvement and purchase decision involvement. The following two sub-sections examine fast fashion and slow fashion consumers levels of fashion involvement in their fashion purchases.

5.2.3.2.1 Product Involvement

As indicated in Chapter Two, product involvement refers to a consumer's level of interest and enthusiasm in the product as meaningful and engaging in their life (Antil 1983; Mittal & Lee 1989; O'Cass 2000). Research proposition 2a stated that slow fashion consumers will possess higher product involvement in their fashion purchases than fast fashion consumers. This research proposition is supported as results revealed that fast fashion and slow fashion consumers differed significantly in regard to the product involvement.

This result is consistent with other findings that slow fashion consumers perform searches and evaluation on different brands and spend a longer time in browsing fashion before fashion purchase than fast fashion consumers. Additionally, the result supports previous study that slow fashion is considered as a relatively higher involvement product when compared with fast fashion (Liu, Pookulangara & Shephard 2017). This lead consumers to be more inclined to participate in active information seeking and evaluation of alternatives before making purchases (Byun & Sternquist 2008; Gupta & Gentry 2016).

The result does not support other research which suggests that fast fashion consumers' shopping motivations, in terms of keeping up with trends and discount hunting (Arnold & Reynolds 2003, p. 80), imply that these consumers are more likely to spend time and effort in researching such fashion trends and promotions, and thus may possess higher product involvement than slow fashion consumers. Rather, the current research has shown that slow fashion consumers have a higher level of product involvement.

5.2.3.2.2 Purchase Decision Involvement

As discussed in Chapter Two, purchase decision involvement refers to the level of interest and concern that consumers devote to the task of purchase decision making as well as the time and energy dedicated to making the decision (Antil 1983; Mittal & Lee 1989; Juhl & Poulsen 2000). Research proposition 2b specified that slow fashion consumers will possess higher purchase decision involvement in their fashion purchases than fast fashion consumers.

Analysis indicated that slow fashion consumers possessed higher purchase decision involvement than fast fashion consumers when purchasing fashion. Thus, proposition 2b is supported. The result is consistent with previous studies that show slow fashion consumers purchase such fashion for life and treat it as an investment (Fletcher 2007; Jung & Jin 2016a). Therefore, they are more inclined to dedicate time, energy and effort to evaluate alternatives and make thoughtful purchase decisions when purchasing slow fashion (Fletcher 2007; Hadden 2012). Furthermore, as demonstrated by other findings in the current study, there was a lower proportion of slow fashion consumers who returned their fashion purchases than fast fashion consumers. Additionally, slow fashion consumers were less likely to report reasons to return their fashion purchases. This implies that they showed more concern, engage more time and effort, and acted thoughtfully while deciding on their fashion purchases. Taken together, such findings show that slow fashion consumers possess higher purchase decision involvement in their fashion purchases than fast fashion consumers.

5.2.3.3 Purchase Intention

As illustrated in Chapter Two, purchase intention refers to a consumer's tendency or plan to purchase a particular good or service within a designated time or in the future (Flavián, Guinalíu & Gurrea 2006). Intention implies a probability of in terms of willingness to purchase a good or service (Dodds, Monroe & Grewal 1991), as well as the motivation to perform a certain behaviour (Ajzen 1985). Research proposition 3a stated that fast fashion consumers will possess higher purchase intention in their fashion purchases than slow fashion consumers. This research proposition is not supported as there was no

significant difference in purchase intention among fast fashion and slow fashion consumers. Thus, purchase intention did not vary by the type of fashion consumers.

This was an unforeseen finding given that other results showed fast fashion consumers purchased fashion more often, more impulsively and were more experienced shoppers than slow fashion consumers. In addition, fast fashion consumers indicated that sale, promotion, need for new clothes, good prices, and updating wardrobe are dominant factors that trigger their desire to purchase fast fashion. Thus, fast fashion consumers could have been said to possess a higher level of purchase intention in their fashion purchases than slow fashion consumers.

However, rejecting this proposition may be explained. Purchase intention implies the probability of a consumer's willingness to purchase (Dodds, Monroe & Grewal 1991) and the motivation to perform a certain behaviour (Ajzen 1985). As indicated in previous studies, slow fashion consumers purchase slow fashion for life and treat it as an investment (Fletcher 2007; Jung & Jin 2016a). Thus, they are more inclined to dedicate more time, energy and effort to evaluate alternatives and make thoughtful purchase decisions (Fletcher 2007; Hadden 2012). Hence, such findings imply that being highly involved and motivated in alternative evaluations, slow fashion consumers may possess as much willingness to purchase fashion in the future as fast fashion consumers.

Given that fast fashion and slow fashion consumers' desire to purchase fashion are triggered by different factors, it is important to note that purchase intention did not vary by the type of fashion consumers.

5.2.3.4 Perceived Risks and Fashion Involvement

As mentioned earlier in this Chapter, the current study focusses on five dimensions of perceived risk – performance risk, psychological risk, financial risk, social risk and time risk – as well as two dimensions of fashion involvement: product involvement and purchase decision involvement. The following four sub-sections discuss how each type of risk perception predicts each dimension of fashion involvement of fast fashion and slow fashion consumers.

5.2.3.4.1 Perceived risks and Product Involvement undertaken by Fast fashion consumers

Results demonstrated that perceived performance risk and perceived social risk predict fast fashion consumers' product involvement. Additionally, there was a negative influence for perceived performance risk and a positive influence for perceived social risk on product involvement. This indicates that if there is perceived risk in terms of product performance (as was found to be the case for slow fashion products) there was a lower level of product involvement (Zaichkowsky 1986). This is consistent with the data reported in previous sections that fast fashion had lower perceived durability and perceived quality than slow fashion, and fast fashion consumers possessed lower product involvement in their fashion purchases than slow fashion consumers.

As mentioned above, this study reported a positive influence of perceived social risk on product involvement for fast fashion consumers. This implies that peer and social network evaluations drive fast fashion consumers to raise their attention and level of interest in fast fashion, leading them to be more involved. This finding supports the argument by Chen and Chang (2005) that when considering social risk, consumers contemplate how utilizing a product may damage their self-image or compromise their image in the eyes of others. As a result, consumers become more cautious when purchasing products that are socially visible (e.g., apparel) which might diminish their image in the opinion of peers (O'Bannon *et al.* 1988). Moreover, Labrecque, Markos and Milne (2011) showed that consumers behave according to the socially acceptable conventions and standards through purchases to fit in with society. Thus, fast fashion consumers possess higher product involvement when they perceive social risk regarding their fashion purchases.

5.2.3.4.2 Perceived risks and Product Involvement undertaken by Slow fashion consumers

Results demonstrated that perceived financial risk positively predicts slow fashion consumers' product involvement. This result supports literature showing that the high price of slow fashion, leads consumers to attach higher levels of personal and enduring interaction with such purchases (Clark 2008; Jung & Jin 2016a). In addition, the result is empirically supported by other results that slow fashion possesses lower perceived

affordability than fast fashion, as well as slow fashion consumers having higher product involvement in their fashion purchases than fast fashion consumers.

5.2.3.4.3 Perceived risks and Purchase Decision Involvement undertaken by Fast fashion consumers

Results showed that none of the risk perceptions predicted fast fashion consumers' purchase decision involvement. One possible explanation for this finding could be that, as reported earlier, fast fashion consumers possess a higher propensity for buying impulsively and spontaneously (Rook 1987; Rook & Fisher 1995). As a result, fast fashion consumers' purchase decision involvement is less likely to be related to risk perception factors.

5.2.3.4.4 Perceived risks and Purchase Decision Involvement undertaken by Slow fashion consumers

Results showed that perceived financial risk and perceived time risk both positively predicted slow fashion consumers' purchase decision involvement. It appears that the cost of slow fashion, the amount of time to search, buy and deliver affects slow fashion consumers' dedication in making purchase decision. This is consistent with the findings of lower perceived affordability of slow fashion, as well as slow fashion consumers reporting spending longer time in browsing fashion before purchases. Thus, they are more involved in their purchase decisions.

5.2.3.5 Perceived Risks and Purchase Intention

Results showed that perceived performance risk negatively predicts both fast fashion and slow fashion consumers' purchase intention. Further, the analysis indicated that performance risk is a stronger predictor of purchase intention for fast fashion consumers than slow fashion consumers. This result is consistent with earlier findings that fast fashion possesses lower perceived durability and perceived quality than slow fashion. Thus, fashion quality and durability are more likely affect fast fashion consumers' likeliness to purchase fashion in the future.

To conclude this section, the current study revealed that slow fashion consumers possess lower performance risk as well as higher product involvement and purchase decision involvement in their fashion purchases than fast fashion consumers. The results are consistently with the findings by Fletcher (2007) and Jung and Jin (2016a) that owing to the high price and high quality of slow fashion, consumers are more inclined to dedicate more time, energy and effort to evaluate alternatives and make thoughtful purchase decisions when purchasing slow fashion (Fletcher 2007; Hadden 2012). On the other hand, noting that fast fashion and slow fashion consumers' desire to purchase fashion are triggered by different factors, this study concluded that purchase intention did not vary by the type of fashion consumers.

In addition, results indicated that performance risk and social risk predict fast fashion consumers' product involvement while none of the risk perceptions predict their purchase decision involvement. This implies that the quality and durability of fast fashion as well as peer and social network evaluation affect fast fashion consumers' level of interest and enthusiasm in fast fashion.

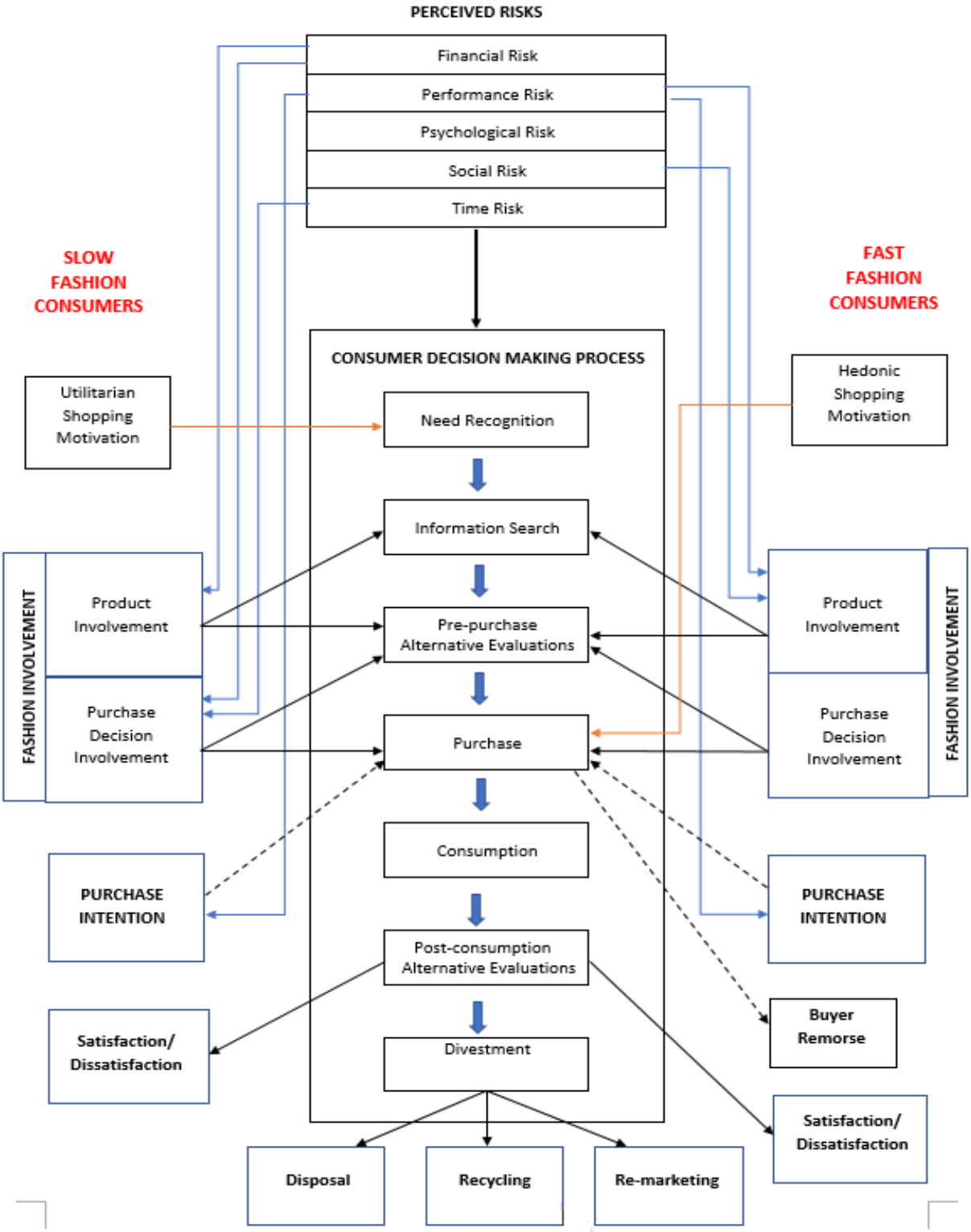
Moreover, financial risk was found to have a significant, positive impact on slow fashion consumers' product involvement, whilst financial risk and time risk had a significant, positive impact on their purchase decision involvement. This implies that the cost of slow fashion affects slow fashion consumers' inclination to participate in active information seeking, as well as their commitment to purchase slow fashion. Furthermore, the amount of time to search, buy and deliver also likely affects slow fashion consumers' enthusiasm in making purchase decision.

Finally, the study demonstrated that performance risk had a significant, negative impact on both fast fashion and slow fashion consumers purchase intention. Performance risk was a stronger predictor of purchase intention for fast fashion consumers than slow fashion consumers. This implies that fashion quality and durability are more likely affect fast fashion consumers' likelihood to purchase fashion in the future.

5.3 Conceptual Model

As a result of the findings of this study, a conceptual model is presented in Figure 5.1.

Figure 5. 1 Conceptual Model



A solid line indicates direct interactions, a dotted line indicates indirect interactions.

As Figure 5.1 shows, fast fashion and slow fashion consumers not only act differently in consumer decision-making process in purchasing fashion but also possess different dimensions of perceived risk that influence their fashion involvement and purchase intention. A solid line indicates direct interactions, a dotted line indicates indirect interactions.

Slow fashion consumers, being utilitarian in motivation, were primarily driven by a need for specific product acquisition. Therefore, they progressed through the seven stages of decision-making process in fashion purchases. Being more involved, more inclined to dedicate more time, energy and effort in active information seeking, alternative evaluations as well as making thoughtful fashion purchase decisions, slow fashion consumers were less likely to experience buyer remorse upon their fashion purchases.

On the other hand, fast fashion consumers, being hedonic motivation, were predominantly driven by a desire to seek happiness, fun and enjoyment. As a result, they do not necessarily progress through the seven stages of the decision-making process and rather make purchase impulsively. Being less involved and engaging in less time, energy and effort in active information seeking, alternative evaluations and giving less thought to fashion purchase decisions, fast fashion consumers are more likely to experience buyer remorse, regret and doubts about the purchase decisions they have made.

As revealed in Figure 5.1, for slow fashion consumers, product involvement is positively related to financial risk. Purchase decision involvement was found to have a positive relationship with both financial risk and time risk, with financial risk as the stronger predictor of purchase decision involvement. Purchase intention was found to have a negative relationship with performance risk.

On the other hand, for fast fashion consumers, product involvement is negatively related to performance risk and positively related to social risk, with performance risk as the stronger predictor of product involvement. However, purchase decision involvement was not found to be related to any of the risk perceptions. Purchase intention was found to have a negative relationship with performance risk.

5.4 Contributions and Implications of the Research

The findings of this research make a significant contribution to both the body of consumer behaviour and retail marketing knowledge. This section is organised over two subsections to discuss the study's contribution to theory and implications for practice.

5.4.1 Contributions to Theory

This study has several theoretical implications for understanding consumer purchase behaviour in the context of fast fashion versus slow fashion. A major contribution of this study is the development of the conceptual model, based on empirical findings and the consumer decision-making model, which depicts the relationships among consumer decision-making process, risk perceptions, fashion involvement and purchase intention associated with fast fashion versus slow fashion consumers.

The current study contributes to existing consumer behaviour literature by providing a more complete picture of the entire seven stages of consumer decision-making as employed by fast fashion and slow fashion consumers. This has not been researched in the past. The study explored the decision-making behaviour of fashion consumers in purchasing fast fashion and slow fashion, elucidated their purchase motivations, information search intensity, types of information sources solicited, purchase satisfaction, and looked at the influence of the post-consumption experience on fashion return and divestment.

Study of the identification and effects of perceived risk in relation to fast fashion and slow fashion consumption is lacking. This research has added a new contribution to the body of knowledge on perceived risk and fashion consumption by addressing the relationships across risk perceptions, fashion involvement and purchase intention in the context of fast fashion versus slow fashion. As discussed earlier in this chapter, the research has resulted in a conceptual model which demonstrates that fast fashion and slow fashion consumers not only act differently in the consumer decision-making process when purchasing fashion, but also show different dimensions of perceived risk that influences their fashion involvement and purchase intention.

From a theoretical perspective, the findings of this research confirm that perceived risk theory and the consumer decision-making process model are useful tools for investigating consumer behaviour in fashion purchases. The study also supports prior research that apparel is a complex product category which is associated with multidimensional risks (Winakor, Canton & Wolins 1980; Kwon, Paek & Arzeni 1991; Kim & Lennon 2000; Park & Stoel 2002; Forsythe & Shi 2003; Park, Lennon & Stoel 2005; Ko, Sung & Yun 2009; Kang & Kim 2012; Yu, Lee & Damhorst 2012; Han & Chung 2014; Min Kong & Ko 2017). The findings of the present study enrich academic research on consumer behaviour by empirically identifying pre-positioned shopping motivations behind type of fashion. Additionally, this study contributes to the hedonic and utilitarian shopping motivation literature by suggesting that shopping values sought by consumers are linked to the type of fashion.

This research broadens the power of perceived risk theory in consumer behaviour by demonstrating empirically that fast fashion and slow fashion consumers possess different risk perceptions in their fashion purchases. That said, the observed negative relationship between performance risk and purchase intention in both fast fashion and slow fashion purchases also makes a significant contribution to both shaping fashion purchase behaviour and the body of retail marketing knowledge. Findings from this study indicated that performance risk lowers both fast fashion and slow consumers' purchase intention. These are important findings which clearly identify which dimension of risk perceptions fashion retailers and marketers should be focussed on in developing and refining risk reduction strategies for consumers of fashion.

As noted earlier, most of the empirical studies in consumer behaviour relating to fast fashion and/or slow fashion are conducted in the U.S. and Europe, with none being conducted in Australia. Given that research focused on consumer characteristics and fashion purchase behaviour in the context of fast fashion versus slow fashion is lacking in an Australian research context, the findings of this study make a contribution to the body of knowledge on fast fashion and slow fashion, and in a broader context to apparel-related consumer behaviour research. Furthermore, the qualitative data analysis software technique, Leximancer, has not been employed in previous studies in consumer

behaviour relating to fashion, and this added a significant contribution to the apparel-related consumer behaviour research methodologically.

5.4.2 Implications for Practice

This study has several implications for fashion consumers and marketing practitioners in the field of fashion retailing. From a marketer's perspective, this study identified the socio-demographic characteristics and fashion purchase behaviour of fast fashion versus slow fashion consumers, as well as general perceptions of fast fashion and slow fashion. Marketing practitioners can make use of these findings as a guide for coming up with the appropriate retail marketing strategies, marketing communication tactics, the design of appealing store environments, and ultimately be able to target fast and slow fashion consumers more effectively. Additionally, the results provide marketers with a deeper understanding about how consumers reason and select between fast fashion and slow fashion, and thus can help them to analyse the various factors that influence their purchase decisions.

Since prior research has only addressed four stages of the consumer decision-making process of fast fashion versus slow fashion consumers (Watson & Yan 2013), this study extends prior research by identifying the entire seven steps of consumer decision-making process of fast fashion versus slow fashion consumers. These findings help marketers and fashion retailers to understand: factors that trigger consumers' desire to purchase fashion; the behaviour of consumers while searching and evaluating alternatives before purchase; sources of information used in searching; preferred media of purchase and communication; how consumers think and feel while shopping; how the purchase decision is made; what drives consumers to return and not return their fashion purchases, and reasons for and ways of getting rid of unwanted clothing. By identifying and understanding these drivers and barriers in consumers' decision-making process, it enables fashion retail managers and marketers to tailor their product offerings as well as implement effective and strategic retail marketing tactics to encourage consumers to make purchases, as well as predict the future trends in fashion industry.

Utilitarian and hedonic motivations were examined in the current study to capture varied motivational characteristics that are significant to each type of fashion consumers.

Understanding what motivations drive fashion purchase behaviour will enable marketing practitioners and fashion retail operators to be able to create more effective and attractive marketing strategies and shopping environments that can satisfy targeted or desired shopping motivations and thus influence fashion purchase behaviours.

Furthermore, to better capture consumers' post-purchase evaluation behaviour of fashion purchases, this study fills a gap in the literature by addressing whether fast fashion and slow fashion consumers experience some degree of buyer remorse, cognitive dissonance, satisfaction, and dissatisfaction throughout the consumer decision-making process. As indicated in Chapter Two, the feeling of regret after a purchase has a direct negative impact on consumer satisfaction levels (Inman, Dyer & Jia 1997; Taylor 1997), and in some cases, facilitates brand switching (Zeelenberg & Pieters 1999), and influences consumer repurchase intention (Tsiros & Mittal 2000). The findings of this study allow fashion retail operators and marketers to become aware of these potential problems and implement appropriate retail marketing strategies and customer relationship management tactics to ensure consumers' satisfaction after purchases.

Empirical evidence derived from this study shows that many fast fashion consumers reported they felt frustrated and guilty as soon as they placed their fashion purchases. This implies that they experienced buyer remorse in their fashion purchases; that they are not confident about their acquisitions which makes them encounter doubts, anxiety, discomfort or regrets about the purchase decisions they have made. This consequently drives them to return fashion purchases more frequently and have shorter continuity of satisfaction than slow fashion consumers. Therefore, it is very important for marketing practitioners and fashion retailers to be aware of the reasons for fashion returns and identify whether the return behaviour is consumer-related or product-related, so as to better meet the needs of their target market and ensure satisfaction.

The current study offers recommendations that can be employed by fast fashion retailers. The results of the study identified that fast fashion consumers are more likely to purchase fashion impulsively and a higher proportion of fast fashion consumers return their fashion purchases than slow fashion consumers. As noted previously, fast fashion consumers may employ fashion return as a way of resolving buyer remorse, cognitive

dissonance and dissatisfaction, and thus to justify their impulsive purchase decisions. Fast fashion retailers and marketing practitioners not only need to carefully plan and design their return policies but also need to adopt a feasible solution to prevent product return behaviour as well as the generation of excessive fashion waste from the return products. In the long term, the fast fashion business model will have to change and evolve for the industry to operate sustainably. In the short term, the industry will need to invest and develop eco-friendly fabrics as well as formulate standards and practices for designing garments that can be easily reused or recycled to minimize the impact on the environment.

Another important finding from this research was the identification of and the effects of perceived risk on fashion involvement and purchase intention in purchasing fast fashion and slow fashion. Retail marketers and managers can utilize this information to better understand consumers' perceptions of risk in fashion purchase. In particular, the results can assist fashion retail operators to design and implement an optimal shopping experience by addressing identified risks. By considering the five dimensions of perceived risk used in the study, fashion retailers and marketing practitioners may segment consumers into various groups to better understand their target customers' specific concerns over buying fashion and reassure their customers.

Results from this study indicated that fast fashion consumers possess higher performance risk and lower fashion involvement than slow fashion consumers. For marketing practitioners, this implies that when slow fashion consumers conduct greater information search than fast fashion consumers, such searches may lead them to uncover apparel products and brand information of which they would not otherwise be aware. This may be of significance for less well-known slow fashion brands and new brands that are often overlooked during the consumer decision-making process. Also, slow fashion retailers and marketers can emphasize their "high quality and durability" product characteristics in order to distinguish themselves from their "risker" competitors when perceptions of performance risk are high among fast fashion retailers.

Fast fashion consumers' shopping motivation was found in the study to be more driven by impulsivity and hedonistic reasons. In this context, marketing practitioners could

utilize appropriate communication messages and positioning of the experiential aspects of the store environment that emphasize the degree of pleasure, fun, and excitement that can be derived from fast fashion products and the shopping experience. By employing the right communication tools with appropriate messages, fast fashion marketers may switch consumers' awareness from product quality as a less important determinants of choice and rather stimulate their desire for the inherent pleasure in buying fast fashion.

Results indicated that performance risk and social risk predict fast fashion consumers' product involvement while none of the risk perceptions predicted their purchase decision involvement. This implies that quality and durability of fast fashion as well as peer and social network evaluation affect fast fashion consumers' level of interest and enthusiasm for fast fashion. Thus, to neutralize these impacts, fast fashion retailers and marketing practitioners not only need to put constant effort and awareness into improving perceptions of product quality and durability but they also need to wisely adopt appropriate and creative promotional marketing strategies, perhaps through social media, to market products.

The research also reported that performance risk had a significant, negative impact on purchase intention for both fast fashion and slow fashion consumers, and that performance risk is a stronger predictor of purchase intention for fast fashion consumers than slow fashion consumers. This implies that fashion quality and durability are more likely to affect fast fashion consumers' likelihood of purchase fashion in the future. Thus, the current finding draws fashion retail operators and marketers' attention to seek deliberate and ongoing ways to improve apparel product quality and durability to thus improve satisfaction and raise the confidence of the customers.

From a consumer's perceptive, this research brings benefits to fashion consumers by encouraging them to re-assess their perceptions of fast fashion and slow fashion in terms of affordability, sustainability, durability, social responsibility, design and quality. Through the assessment and re-evaluation of their decision-making process, this may raise fashion consumers' awareness of their routines of fashion purchases and lead them to take longer to consider future fashion purchases as well as purchase more consciously.

Additionally, this research looked at consumer divestment behaviour as well as assessing fashion consumers' societal and environmental awareness of their apparel purchase decisions. The present study revealed fashion consumers' current level of awareness and knowledge about social and environmental impacts of their apparel purchasing decisions. This will allow the fashion industry, policy makers, educators, and community groups to implement environmental and sustainability education programmes, as well as awareness campaigns, to facilitate change in consumers' purchasing behaviour and promote knowledge and commitment to minimize the impact of fashion on the environment and society.

5.5 Limitations of the Research

Although the results of this study suggest important contributions and implications for theory and practice, it should be noted that the study also possesses certain limitations.

This research is limited by the fact that the sample was limited to 380 Australian female fashion consumers who were eighteen years or older. The data was also collected entirely online, and thus it may not be fully representative of the range of age, education level, income and occupations across fast fashion and slow fashion consumers; nor were male consumers considered. Moreover, the findings cannot be generalised to fashion purchase experiences of younger Australian female fashion consumers below eighteen years old who may also actively involved in paid employment.

Second, as mentioned previously, the invitation to participate in the self-administered online survey was extended by an Australian commercial research panel provider to individuals listed on their data base. These participants may be different from those who did not opt to complete online surveys with the company and so are not listed on their data base. The current study also has the problems of online self-administered surveys; for instance, dishonest answers, unanswered questions, response bias, congruence of ideal self and actual self when respondents identifying themselves as fast fashion or slow fashion consumers, differences in understanding and interpretation of survey questions, and respondents' ability to recall past shopping experiences. These may affect the accuracy of responses to survey questions. Further studies using different methodologies are needed to verify the findings.

Third, the present research adopts a cross-sectional design (instead of a longitudinal-section design), and subsequently, changes in consumer behaviours towards fashion purchase over different period of time cannot be assessed. Therefore, data gained are only sufficient to understand the consumer fashion purchase behaviour at a particular point in time.

Fourth, the contribution of the present study is predominantly focused on the fashion context. Further research can be undertaken to consider challenging or extending the consumer decision-making model beyond the fashion lens or debating further the contribution of the consumer decision-making model and its uniqueness to fashion.

Finally, as the sample of the present study was collected in Australia, generalisability of the results should be considered carefully when applying to other fashion retail markets. Australia may have different social and culture beliefs (Hofstede 2005), government regulations, business norms, and individual lifestyles from other developing and developed countries. Further research can be undertaken to gain insights into fashion purchase behaviour in other developed or developing countries.

5.6 Directions for Future Research

This study provides several fruitful avenues for future research in addition to those already mentioned and this section highlights a number of these. To begin with, this study examined how each dimension of perceived risk impacted two dimensions of fashion involvement: product involvement and purchase decision involvement. As developed by O'Cass (2000), the measurement scale of fashion clothing involvement consists of four dimensions, which includes product involvement, advertising involvement, consumption involvement, and purchase decision involvement. In this study, two other dimensions of fashion clothing involvement – consumption involvement and advertising involvement – were disregarded. To gain a thorough insight of how perceived risk impacts fashion involvement of fast fashion and slow fashion consumers may warrant future research to include advertising involvement and consumption involvement.

Second, as indicated in recent studies, there is an increasing tendency for men to be involved in fashion clothing (Bakewell, Mitchell & Rothwell 2006; Afonso Vieira 2009). Being considered as a potentially attractive segment for fashion clothing, it is recommended that future research consider exploring this subject with male consumers. This effort may provide further explanation into the significance of gender to fashion purchase behaviour, the decision-making process, risk perceptions, fashion involvement and purchase intention in purchasing fast fashion versus slow fashion.

Third, this study could be extended to other developed or developing countries where the results from the current study can be compared with results from other parts of the world where government regulations, individual lifestyles and business norms are different. This would not only help in understanding the behavioural and cultural differences across the world regarding fast fashion and slow fashion consumers, but also illustrate if the findings can be applied in a cross-national context.

Fourth, as revealed in recent media publications, the fast fashion industry seems to be gradually slowing down (Brook 2017; Chu 2019; Zhang 2019). In April 2019, the fast fashion giant, Forever 21, confirmed its decision to exit the China market entirely following the exits of other fast fashion brands including New Look, Asos and Topshop (Chu 2019; Zhang 2019). In September 2019, Forever 21 has filed for bankruptcy protection in the United States and planned to exit most of its Asian and European operations due to rising competition from online rivals, changing trends and tastes within the apparel market, as well as continued low sales (ABC News 2019; BBC News 2019). Over time, changes in retailing and trading environments, as well as lack of clarity and differentiation, can have a significant impact on consumer fashion purchase and consumption behaviours. A longitudinal study, examining fast fashion and slow fashion consumers' purchase and consumption behaviours over an extended period may be useful in identifying differences in retailing and trading environments. It is recommended that future studies be replicated and administered every five years to enable a comparison of the results. This may help to understand how fashion consumers adapt their routines of fashion purchase over time.

Fifth, findings of this study revealed that slow fashion consumers are on average younger than fast fashion consumers which seemed inconsistent with the notion that young fashion consumers are the main contributor of fast fashion (Siegle 2008). Future study is recommended to demonstrate a more comprehensive picture of consumer segmentation and the socio-demographic characteristics of both fast fashion and slow fashion consumers.

Sixth, the present study found that both fast fashion and slow fashion consumers possess a higher overall satisfaction level after utilization of fashion purchases than before utilization. The findings also indicated that without taking financial status or income level into account, approximately a quarter of both fast fashion and slow fashion consumers choose to switch to purchase counterpart brands instead. This is an interesting finding and future research could explore why these consumers choose not to commit even after having reported a higher overall post-utilization satisfaction with their routine fashion purchase.

Last, the qualitative data in the study showed that as soon as consumers placed their fashion purchases or orders, fast fashion consumers predominantly conveyed their feelings or emotions as relieved, guilty and frustrated, whereas slow fashion consumers primarily expressed their feelings or emotions as satisfied, excited and can't wait. These findings imply that many fast fashion consumers experience buyer remorse in their fashion purchases. However, the quantitative data showed that there was no significant difference in perceived psychological risk among fast fashion and slow fashion consumers. As indicated in Chapter Two, psychological risk includes concerns about post-purchase emotions including anxiety, frustration, disappointment, stress, shame, worry and regret (O'Bannon *et al.* 1988; Kim & Lennon 2000; Dholakia 2001; Chen & He 2003; Pires, Stanton & Eckford 2004; Ko, Sung & Yun 2009). The apparent inconsistency between the qualitative and quantitative data here may warrant need for future research.

5.7 Closing Remarks

Over the past few decades, the fashion production process has accelerated (Djelic & Ainamo 1999; Tokatli 2007; Rahman & Gong 2016; Lane 2020; Niinimäki *et al.* 2020). Overconsumption of fashion has become a growing phenomenon (Perry 2018; SBS 2018;

Diddi *et al.* 2019; Liu 2019). Fashion is a big business in Australia (Larner 2016). According to IBIS World (2019), fashion retail industry revenue is expected to increase to $17.4 billion with an annual growth of 1.8 per cent over the five years through 2019-2020. In order to survive and prosper, it is important for fashion retail operators to have a clear market position and understand their target customers. The identification of fast fashion and slow fashion consumer characteristics, decision-making processes, as well as their risk perceptions, fashion involvement and purchase intentions are, therefore, a worthy endeavour.

This study applied the Engel-Blackwell-Miniard Model (EBM Model) to study the seven stages of the consumer decision-making process of fast fashion and slow fashion consumers (Engel, Blackwell & Miniard 1995). Based on the review of the literature in the field of fast fashion and slow fashion, along with the concepts of perceived risks, fashion involvement and purchase intention, this study proposes three research questions, as well as eight research propositions based on research question three.

The findings of the study indicated that slow fashion consumers are on average younger as well as possessing higher socio-economic status and educational backgrounds than fast fashion consumers. In terms of their fashion purchase behaviour, fast fashion consumers purchase fashion more often, purchase impulsively and are more experienced as regular shoppers. Slow fashion consumers are more likely to budget for their clothing and possess a higher average monthly clothing spend than fast fashion consumers; they also perceive their fashion purchases exceed expectations. In general, both fast fashion and slow fashion consumers possess a higher overall satisfaction level after utilization of a fashion purchase than before utilization.

Furthermore, results from the study demonstrated the overall perceptions of fast fashion and slow fashion from a consumer perspective. It revealed that fast fashion has higher perceived affordability than slow fashion, whereas slow fashion has higher perceived sustainability, durability, social responsibility, design, and quality than fast fashion. Moreover, this study revealed that fast fashion and slow fashion consumers act differently over the seven stages of consumer decision-making in purchasing fashion.

The study showed slow fashion consumers possess lower performance risk as well as higher product involvement and purchase decision involvement in their fashion purchases than fast fashion consumers. Given that fast fashion and slow fashion consumers' desire to purchase fashion are triggered by different factors, the study found that purchase intention did not vary by the type of fashion consumers. A conceptual model was developed and presented in Chapter Five which depicts the relationships among the consumer decision-making process, risk perceptions, fashion involvement and purchase intention associated with fast fashion versus slow fashion consumers.

Given there is limited related research into fast fashion consumers versus slow fashion consumers, little is known about the perception of risks associated with fast fashion and slow fashion. The findings of this study can, therefore, be considered to make a significant contribution to knowledge on fast fashion and slow fashion, and in a broader context to apparel related consumer behaviour research. In a practical sense, marketing practitioners can make use of these findings as guidelines to identify common motivators across the two groups of fashion consumers so as to devise appropriate retail marketing strategies, marketing communication tactics and to design appealing store environments, and ultimately target consumers more effectively. Additionally, the results can assist fashion retail operators to design and implement an optimal shopping experience by addressing identified risks.

This study has provided new research pathways and important insights for fashion retail operators and marketing practitioners. Significantly, by understanding fashion consumers' current level of awareness and knowledge about social and environmental impacts of their apparel purchasing decisions, the findings of this study will allow the fashion industry, policy makers, educators, and community groups to implement environmental and sustainability education programmes as well as awareness campaign to facilitate change in consumers' purchasing behaviour and promote knowledge and commitment to minimize the impact of over-consumption in fashion on the environment.

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APPENDICES

APPENDIX A - RESEARCH PROJECT SURVEY QUESTIONS

SURVEY INFORMATION

Rethinking Fast: Fast Fashion, Slow Fashion

You are invited to participate in a research study of consumer behavior in fashion purchasing decisions. This study is being conducted in partial fulfilment of the PhD for Tsui Man Ng in the Tasmanian School of Business & Economics at the University of Tasmania under the supervision of Professor Martin Grimmer and Associate Professor Stuart Crispin.

The purpose of this study is to examine fast fashion consumers' and slow fashion consumers' decision-making processes as well as their buying behaviour. It is hoped that this research will further our understanding of consumer decision-making processes and what influences their behaviour in fashion purchases. The research will assist policy makers, the fashion industry and community groups to implement environmental and sustainability education programs to facilitate changes in consumers' purchasing behaviours and develop communication messages that promote knowledge and commitment to protect the environment.

You have been invited to participate in this study as the research focus of the present study is fashion consumers in the general population of Australia and your experience and knowledge will contribute to answering the research questions. This survey will take approximately 15-20 minutes to complete. The findings of this study will be published as a PhD thesis for Tsui Man Ng, and may also be used for academic journal articles and book chapters.

There are no 'right' or 'wrong' answers. Please answer according to what is true for you with regard to your opinions and behaviour. Your participation in this study is entirely voluntary and you may withdraw (that is, leave the online survey) at any time without providing an explanation. You may also refuse to answer any question by leaving it blank on the survey form. The survey data will be aggregated and supplied to the researchers in an electronic format such that it will be completely anonymous and impossible to identify individual participants. In this regard, it will not be possible to withdraw from the study once you have completed and submitted the survey. As the data will be supplied in electronic format, no hardcopies will be kept of your survey responses

This study has been approved by the Tasmanian Social Science Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 2763 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. You will need to quote reference number: H0016922

Thank you very much for taking the time to participate in this study.

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Online Survey Questions

A Definition of Fast Fashion:

Fast fashion offers the market the constant renewal of fashionable designs and affordable apparel items for mass consumption. Fast fashion is designed to capture the trend of the moment; it also refers to low quality inexpensive apparel products that imitate present luxury fashion trends and have low levels of re-usability and recyclability.

A Definition of Slow Fashion:

Slow fashion typically describes long-lasting, locally manufactured clothing, primarily made from sustainably sourced fair-trade fabrics. It aims to reduce fashion seasons and trends by emphasizing timeless style with high product quality and increased versatility and durability that is manufactured in a sustainable and ethical way.

SCREENING QUESTIONS:

1. Would you say that you are a regular shopper of _____

   ☐ Fast fashion (i.e., Affordable/ inexpensive clothing that emphasizes fashionable design and imitates present luxury fashion trends with a lower product quality and durability. Apparel brands like H&M, Zara, Uniqlo and Topshop are examples of fast fashion) **– go to Q3**

   ☐ Slow fashion (i.e., Costly/ more expensive clothing made from sustainably sourced fair-trade fabric, emphasizes timeless style with high product quality and increased versatility and durability. Apparel brands like Swensk, Kuwaii, Keegan and Good Day Girl are examples of slow fashion) **– go to Q3**

   ☐ Both **– go to Q2**

2. Would you like to complete the questionnaire by telling us your purchase behaviour in __

   ☐ Fast fashion (i.e., Affordable/ inexpensive clothing that emphasizes fashionable design and imitates present luxury fashion trends with a lower product quality and durability. Apparel brands like H&M, Zara, Uniqlo and Topshop are examples of fast fashion)

   ☐ Slow fashion (i.e., Costly/ more expensive clothing made from sustainably sourced fair-trade fabric, emphasizes timeless style with high product quality and increased versatility and durability. Apparel brands like Swensk, Kuwaii, Keegan and Good Day Girl are examples of slow fashion)

(Route to either Fast fashion or Slow fashion)

3. Please name the fast/slow fashion brand(s) that you regularly purchase (including in-store and online platforms).

4. When was the last time you purchased (including in-store and online platforms) fast/slow fashion (including clothes, footwear, bags and accessories)?

   - ☐ In the last week (go to Q5)
   - ☐ In the last month (go to Q5)
   - ☐ In the last 3 months (go to Q5)
   - ☐ In the last 6 months (go to Q5)
   - ☐ In the last 12 months - *Sorry, you are not eligible for the research. Thank you very much for your participation.*
   - ☐ More than 12 months ago - *Sorry, you are not eligible for the research. Thank you very much for your participation*

BEGINNING OF THE SURVEY ITEMS

5. How long have you been a regular shopper of fast/slow fashion?

- ☐ Less than 6 months
- ☐ 6 months to 11 months
- ☐ 1-3 years
- ☐ 4-6 years
- ☐ 7-9 years
- ☐ 10 or more years
- ☐ Other (please specify: _____)

6. Do you typically purchase fast/slow fashion in-store, online or both?

- ☐ In-store **(go to a)**
- ☐ Online **(go to b & c)**
- ☐ Both **(go to a, b & c)**

a) How often do you purchase fast/slow fashion in-store?

- ☐ **At least once a week**
- ☐ **2-3 times a month**
- ☐ **Once a month**
- ☐ **Once every 3 months**
- ☐ **Once every 6 months**
- ☐ **Other (please specify: _____)**

b) How often do you purchase fast/slow fashion online?

- ☐ **At least once a week**
- ☐ **2-3 times a month**
- ☐ **Once a month**
- ☐ **Once every 3 months**
- ☐ **Once every 6 months**
- ☐ **Other (please specify: _____)**

c) On average, how long do you typically spend browsing fast/slow fashion before making a purchase online?

- ☐ **Less than 1 hour**
- ☐ **1-2 hours**
- ☐ **3-4 hours**
- ☐ **5 hours or longer**
- ☐ **Other (please specify: _____)**

7. On average, how many items of fast/slow fashion (including clothes, footwear, bags and accessories) do you typically purchase **every month** (including in-store and online platforms)?

   - ☐ 1-2 items
   - ☐ 3-4 items
   - ☐ 5-6 items
   - ☐ 7-8 items
   - ☐ 9 or more items
   - ☐ Other (please specify: _____)

8. Do you have a monthly budget to spend on clothing (including clothes, footwear, bags and accessories)?

   - ☐ Yes **(go to a, b)**
   - ☐ No **(go to a)**

   a) On average, how much (in dollars) do you spend on clothing each month? (A rough estimate is fine.)

   b) How often do you typically manage to keep to your monthly clothing budget?

   - ☐ **Always**
   - ☐ **Often**
   - ☐ **Sometimes**
   - ☐ **Seldom**
   - ☐ **Never**

9. Would you say that you own more clothing than you need?

   - ☐ Strongly agree
   - ☐ Agree
   - ☐ Neither agree nor disagree
   - ☐ Disagree
   - ☐ Strongly disagree

10. In general, what makes you choose, or what triggers your desire, to purchase fast/slow fashion?

11. In general, do you perform any online or other searches before purchasing fast/slow fashion?

    ☐ Always
    ☐ Often
    ☐ Sometimes
    ☐ Seldom
    ☐ Never **(go to Q13)**

12. Please indicate the type of information source(s) you typically use to search for fast/slow fashion.

13. In general, do you evaluate different brands before purchasing fast/slow fashion?

    ☐ Always
    ☐ Often
    ☐ Sometimes
    ☐ Seldom
    ☐ Never

14. In general, how do you typically describe your feeling(s) or emotion(s) before engaging in fast/slow fashion purchases?

15. In general, what is your immediate feeling/ emotion as soon as you have placed your fast/slow fashion purchase or order (including in-store and online platforms)?

    ☐ Positive **(go to a, b & c)**
    ☐ Negative **(go to a & d)**
    ☐ Neither positive nor negative **(go to Q16)**

    a) In general, how do you typically describe your feeling(s) or emotion(s) as soon as you place your fast/slow fashion purchase or order (including in-store and online platforms)?

b) On average, how long does your immediate shopping satisfaction last for?

- ☐ **A few moments**
- ☐ **half a day**
- ☐ **1 day**
- ☐ **2-3 days**
- ☐ **4-6 days**
- ☐ **1 week or longer**
- ☐ **Other (please specify: _____)**

c) Generally, your level of satisfaction _____ continues after you have utilized your fast/slow fashion purchase.

- ☐ **Always**
- ☐ **Often**
- ☐ **Sometimes**
- ☐ **Seldom**
- ☐ **Never**

d) On average, how long does your immediate shopping regret or dissatisfaction last for?

- ☐ **A few moment**
- ☐ **half a day**
- ☐ **1 day**
- ☐ **2-3 days**
- ☐ **4-6 days**
- ☐ **1 week or longer**
- ☐ **Other (please specify: _____)**

16. The questions below ask about your overall perceptions of fast/slow fashion. Please indicate your perceptions using the scales provided.

1	2	3	4	5
Not at all affordable	Not affordable	Somewhat affordable	Affordable	Extremely affordable

1	2	3	4	5
Not at all sustainable	Not sustainable	Somewhat sustainable	Sustainable	Extremely sustainable

1	2	3	4	5
Not at all durable	Not durable	Somewhat durable	Durable	Extremely durable

1	2	3	4	5
Not at all socially responsible	Not socially responsible	Somewhat socially responsible	Socially responsible	Extremely socially responsible

1	2	3	4	5
Not at all good in design	Not good in design	Somewhat good in design	Good in design	Extremely good in design

1	2	3	4	5
Not at all good in quality	Not good in quality	Somewhat good in quality	Good quality	Extremely good in quality

17. From your past experiences of utilizing fast/slow fashion apparel products, what is your overall satisfaction with the products?

- ☐ Very satisfied
- ☐ Satisfied
- ☐ Neither satisfied nor dissatisfied
- ☐ Dissatisfied
- ☐ Very dissatisfied

18. After assessing/ utilizing your purchase of fast/slow fashion, on average, how long do your feelings of satisfaction or dissatisfaction last for?

- ☐ A few moments
- ☐ half a day
- ☐ 1 day
- ☐ 2-3 days
- ☐ 4-6 days
- ☐ 1 week or longer
- ☐ Other (please specify: _____)

19. Have you ever returned your fast/slow fashion purchases (including in-store or by post)?

- ☐ Yes **(go to a & b)**
- ☐ No **(go to c)**

a) What percent of your fast/slow fashion purchases have you returned (including in-store or by post) in the last 3 months?

b) Why have you returned your fast/slow fashion purchases (including in-store or by post)?

c) Why did you not return your fast/slow fashion purchases?

20. Considering your whole wardrobe, on average, how long would you guess that you keep your clothing?

21. In general, how do you get rid of unwanted clothing? Please describe or give example(s) of how you get rid of any clothing that you do not want or need any longer.

22. In general, why do you get rid of unwanted clothing? Please explain the underlying reason(s) for getting rid of clothing that you do not want or need any longer.

23. Overall, how well do your fast/slow fashion purchases meet your expectations?

- ☐ Much better than expected
- ☐ Better than expected
- ☐ About what I expected
- ☐ Worse than expected
- ☐ Much worse than expected

24. Please indicate how likely you are to purchase fast/slow fashion in the near future?

- ☐ No chance or almost no chance (0% chance)
- ☐ Very slight possibility (10% chance)
- ☐ Slight possibility (20% chance)
- ☐ Some possibility (30% chance)
- ☐ Fair possibility (40% chance)
- ☐ Fairly good possibility (50% chance)
- ☐ Good possibility (60% chance)
- ☐ Probable (70% chance)
- ☐ Very probable (80% chance)
- ☐ Almost sure (90% chance)
- ☐ Certain or practically certain (99% chance)

25. Please outline the reason(s) behind the answer chosen at Q24.

26. Please indicate the extent to which you agree or disagree with each of the following statements, where 1 is “strongly disagree”, 3 is “neither agree or disagree” and 5 is “strongly agree”.

	Strongly disagree				Strongly agree
• It will cost too much for me to purchase fast/slow fashion.	1	2	3	4	5
• I will feel that I wasted money if I purchase fast/slow fashion.	1	2	3	4	5
• Fast/slow fashion is not practical to wear considering the price.	1	2	3	4	5
• The quality of fast/slow fashion will be poor.	1	2	3	4	5
• I will not feel comfortable when wearing fast/slow fashion.	1	2	3	4	5
• I am concerned that fast/slow fashion might not provide the functions I expect.	1	2	3	4	5
• Fast/slow fashion that I purchase will not look good on me.	1	2	3	4	5
• It will be difficult for me to be able to match fast/slow fashion with my current clothing.	1	2	3	4	5
• Purchasing fast/slow fashion will not match my own personal image.	1	2	3	4	5
• I am worried about what others will think of me when I purchase fast/slow fashion.	1	2	3	4	5
• I am worried that my friends might think I look weird or funny in fast/slow fashion.	1	2	3	4	5
• I will not feel comfortable wearing fast/slow fashion in public.	1	2	3	4	5
• It would take a long time to repair fast/slow fashion if defects were found.	1	2	3	4	5
• I might need to pay extra in order to exchange fast/slow fashion.	1	2	3	4	5
• It would be very difficult and inconvenient to exchange fast/slow fashion.	1	2	3	4	5

27. Please indicate the extent to which you agree or disagree with each of the following statements, where 1 is “not at all likely”, 3 is “undecided” and 5 is “extremely likely”.

	Not at all likely				Extremely likely
• If you find fast/slow fashion the next time you go shopping, how likely are you to buy it?	1	2	3	4	5
• The next time you go shopping, how likely are you to purchase fast/slow fashion?	1	2	3	4	5
• If fast/slow fashion is available, how likely are you to buy it?	1	2	3	4	5

28. Please indicate the extent to which you agree or disagree with each of the following statements, where 1 is “strongly disagree”, 3 is “neither agree or disagree” and 5 is “strongly agree”. [This question is only applicable for slow fashion consumers]

	Strongly disagree				Strongly agree
• Buying slow fashion seems smart to me even if it costs more.	1	2	3	4	5
• I am ready to pay a higher price for slow fashion.	1	2	3	4	5
• I would still buy slow fashion if other brands reduced their prices.	1	2	3	4	5

29. Please indicate the extent to which you agree or disagree with each of the following statements, where 1 is “strongly disagree”, 3 is “neither agree or disagree” and 5 is “strongly agree”.

	Strongly disagree				Strongly agree
• Fast/slow fashion means a lot to me.	1	2	3	4	5
• Fast/slow fashion is significant to me.	1	2	3	4	5
• For me personally fast/slow fashion is important.	1	2	3	4	5
• I am interested in fast/slow fashion.	1	2	3	4	5
• I pay a lot of attention to fast/slow fashion.	1	2	3	4	5
• Deciding fast/slow fashion brands to buy is important.	1	2	3	4	5
• I think a lot about which fast/slow fashion brand to buy.	1	2	3	4	5
• Making purchase decisions for fast/slow fashion is significant.	1	2	3	4	5
• I think a lot about my purchase decisions when it comes to fast/slow fashion.	1	2	3	4	5
• The purchase decisions I make for fast/slow fashion are important to me.	1	2	3	4	5

30. Please indicate the extent to which you agree or disagree with each of the following statements, where 1 is “strongly disagree”, 3 is “neither agree or disagree” and 5 is “strongly agree”.

	Strongly disagree				Strongly agree
• I often buy fast/slow fashion spontaneously.	1	2	3	4	5
• “Just do it” describes the way I buy fast/slow fashion.	1	2	3	4	5
• I often buy fast/slow fashion without thinking.	1	2	3	4	5
• “I see it, I buy it” describes my behaviour in fast/slow fashion retail environments.	1	2	3	4	5
• “Buy now, think about it later” describes the way I act in fast/slow fashion retail environments.	1	2	3	4	5
• Sometimes I feel like buying clothing on the spur-of-the-moment when I am shopping with fast/slow fashion retailers.	1	2	3	4	5
• I buy clothing according to how I feel at the moment when I am shopping with fast/slow fashion retailers.	1	2	3	4	5
• I carefully plan most of my fast/slow fashion purchases.	1	2	3	4	5
• Sometimes I am a bit reckless about what I buy at fast/slow fashion retailers.	1	2	3	4	5

31. Not taking your financial status or your income level into account, which of the following two options would you select?

☐ Fast fashion (i.e., Affordable/ inexpensive clothing that emphasizes fashionable design and imitates present luxury fashion trends with a lower product quality and durability. Apparel brands like H&M, Zara, Uniqlo and Topshop are examples of fast fashion)

☐ Slow fashion (i.e., Costly/ more expensive clothing made from sustainably sourced fair-trade fabric, emphasizes timeless style with high product quality and increased versatility and durability. Apparel brands like Swensk, Kuwaii, Keegan and Good Day Girl are examples of slow fashion)

32. Please indicate how likely your apparel purchasing decisions impact society and the environment?

- ☐ No chance or almost no chance (0% chance)
- ☐ Very slight possibility (10% chance)
- ☐ Slight possibility (20% chance)
- ☐ Some possibility (30% chance)
- ☐ Fair possibility (40% chance)
- ☐ Fairly good possibility (50% chance)
- ☐ Good possibility (60% chance)
- ☐ Probable (70% chance)
- ☐ Very probable (80% chance)
- ☐ Almost sure (90% chance)
- ☐ Certain or practically certain (99% chance)

DEMOGRAPHIC DATA OF FASHION CONSUMERS

1. What is your age?

2. What is your current marital status?

- ☐ Single; never married
- ☐ Married
- ☐ In a de-facto relationship
- ☐ Separated, but not divorced
- ☐ Divorced
- ☐ Widowed

3. Do you have children living at home?

- ☐ Yes
- ☐ No

4. What was your current household (pre-tax) annual income?

- ☐ $24,999 and under
- ☐ $25,000-$49,999
- ☐ $50,000-$74,999
- ☐ $75,000-$99,999
- ☐ $100,000-$124,999
- ☐ $125,000-$149,999
- ☐ $150,000 and over
- ☐ Do not wish to disclose

5. What is the highest level of education you have completed?

- ☐ Did not complete high school to Year 10
- ☐ Completed high school to Year 10
- ☐ Completed high school to Year 12
- ☐ Trade qualifications or apprenticeship or TAFE Certificate/ Diploma
- ☐ Bachelor Degree (including Honours)
- ☐ Coursework Postgraduate Certificate, Diploma or Degree or Master Degree
- ☐ Research Master Degree or PhD

6. Are you currently in paid employment?

- ☐ Yes Average hours per week _____
- ☐ No

7. Which of the following match your current occupation? (please tick which one most applies)

- ☐ Manager or Administrator
- ☐ Professional
- ☐ Tradesperson or Related Worker
- ☐ Clerical, Sales or Service Worker
- ☐ Production or Transport Worker
- ☐ Labourer or Related Worker
- ☐ Self Employed or Small Business Owner
- ☐ Full-time Student
- ☐ Retired
- ☐ Other (Please specify :_____)

8. What state/ territory do you live in?

- ☐ ACT
- ☐ New South Wales
- ☐ Northern Territory
- ☐ Queensland
- ☐ South Australia
- ☐ Tasmania
- ☐ Victoria
- ☐ Western Australia

9. What type of community would you say you mainly live in?

- ☐ City or urban community
- ☐ Suburban community
- ☐ Rural community

Thank you very much for participating in this survey; your assistance is greatly appreciated and very important for the outcome of this research.

As a participant, if you would like to receive a copy of the summary of this research project, please email: tsuiman.ng@utas.edu.au

APPENDIX B - ETHICS APPROVAL DOCUMENTATION

Social Science Ethics Officer
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Tasmania 7001 Australia
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HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

UTAS

03 November 2017

Professor Martin Grimmer
Tasmanian School of Business and Economics
University of Tasmania

Student Researcher: Tsui Man Ng

Sent via email

Dear Professor Grimmer

Re: MINIMAL RISK ETHICS APPLICATION APPROVAL
Ethics Ref: **H0016922 - Rethinking Fast: Fast Fashion, Slow Fashion**

We are pleased to advise that acting on a mandate from the Tasmania Social Sciences HREC, the Chair of the committee considered and approved the above project on 02 November 2017.

This approval constitutes ethical clearance by the Tasmania Social Sciences Human Research Ethics Committee. The decision and authority to commence the associated research may be dependent on factors beyond the remit of the ethics review process. For example, your research may need ethics clearance from other organisations or review by your research governance coordinator or Head of Department. It is your responsibility to find out if the approval of other bodies or authorities is required. It is recommended that the proposed research should not commence until you have satisfied these requirements.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any investigators are added to, or cease involvement with, the project.

2. Complaints: If any complaints are received or ethical issues arise during the course of the project, investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or human.ethics@utas.edu.au.

3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.

5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. **Failure to submit a Progress Report will mean that ethics approval for this project will lapse.**

6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Katherine Shaw
Executive Officer
Tasmania Social Sciences HREC

APPENDIX C - CONFERENCE PAPER 1

Ng, T.M., Grimmer, M. and Crispin, S. 2019.
Rethinking Fast: Fast fashion, Slow Fashion.
Australian and New Zealand Academy of Management (ANZAM) Conference, Cairns, December 2019
('opt-out' of conference proceedings).

9. Marketing, Communication and Retail (MCR)

Interactive Session

Abstract Only in Program

Rethinking Fast: Fast Fashion, Slow Fashion

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9. Marketing, Communication and Retail (MCR)

Interactive Session

Abstract Only in Program

Rethinking Fast: Fast Fashion, Slow Fashion

ABSTRACT: Today, fast fashion retailers not only transform the way we dress, they also transform the way that we shop. Despite there is a rise of academic studies in apparel consumer behaviour generally, the literature has omitted the importance of looking into the context of fast fashion consumers versus slow fashion consumers. This study used a mixed method approach to examine if fast fashion consumers and slow fashion consumers differ in their characteristics and consumer decision-making process. A self-administered online survey was conducted with a national sample of 18 years or older Australian female consumers. Results indicated that hedonic motivated fast fashion consumers and utilitarian motivated slow fashion consumers behave differently over the decision-making process in fashion purchase.

Keywords: fast fashion; slow fashion; consumer decision making process

As we live in a culture defined by consumption, fashion has become a novelty. Today, fast fashion retailers not only transform the way we dress, they also transform the way that we shop. Consumers are stimulated to buy more fast fashion products impulsively due to lower prices and greater variety (Remy, Speelman, & Swartz, 2016). Commercialisation and marketing of fast fashion leads to overconsumption and materialism (Cobbing & Vicaire, 2016). As rapid releases and low prices become the norm, consumers buy more clothes than ever before, wear them fewer times and dispose of them more quickly (Cobbing & Vicaire, 2016; Miller, 2016).

To uncover a niche in the vigorously competitive market, and to address the environmental impacts generated by fast fashion, some manufacturers have initiated a “slow fashion movement” to relieve today’s sustainability challenge. Slow fashion advocates to decelerate the fashion cycle by the association of slow production and slow consumption (Jung & Jin, 2014). It aims to alter consumers’ and manufacturers’ mindsets from quantity to quality and advocates manufacturers to design and produce quality fashion products that are long lasting and for consumers to purchase clothing products for life (Fletcher, 2007; Klein, 2016).

The aim of the present study is to examine if fast fashion consumers and slow fashion consumers differ in their characteristics and consumer decision-making process. The study applies Engel-Blackwell-Miniard Model (EBM Model) to study the seven major stages of consumer decision making process of fast fashion consumers and slow fashion consumers. Despite there is a rise of academic studies in fashion generally (Byun & Sternquist, 2008, 2011; Gupta & Gentry, 2015; Gupta & Gentry, 2016; Hu & Shiau, 2015; Joung, 2014; Lundblad & Davies, 2016; McNeill & Moore, 2015; Pookulangara & Shephard, 2013; Weber, Lynes, & Young, 2016), the literature has omitted the importance of looking into the context of fast fashion consumers versus slow fashion consumers.

In 2013, Watson and Yan have provided an initial exploration on the differentiation between fast fashion and slow fashion consumers in regards to the consumer decision-making process of purchase, consumption, post-consumption evaluation and divestment. Although their work has revealed some characteristics of fast fashion and slow fashion consumers as well as their differences during the three stages of the consumer decision-making process model, they did not examine if fast fashion and slow fashion consumers differ in regards to the consumer decision-making processes of need recognition, information search, pre-purchase evaluation of alternatives, as well as re-purchase behaviours.

According to Watson and Yan's study (2013), they uncovered fast fashion consumers reflected satisfaction throughout and after the purchase process but dissatisfaction after consumption. This paper attempts to examine if fashion consumers' level of satisfaction persists from purchase all the way through after consumption. As a result, the present study attempts to answer the following research questions:

1. Are there differences in characteristics of fast fashion and slow fashion consumers?
2. Are there differences in consumer decision-making between fast fashion and slow fashion consumers?

Consumer Decision Making Process

A thorough understanding of consumer behaviour is the key to success for any business. Therefore, marketing professionals and researchers are keen to understand how and why consumers purchase. Consumer decision-making is a significant component of consumer behaviour, it explores the ways consumers make up their minds about goods and services. Recognizing different stages of the consumer decision process allows marketers to acknowledge what factors contribute to consumer purchase behaviour and what actions should be taken to affect these behaviours.

Consumer Decision Model

This study attempts to provide a managerial contribution to inform marketers about the key predictors of fast fashion and slow fashion consumers' decision-making process. In order to evaluate the complex consumer needs and identify marketing opportunities, recognizing and analysing consumer behaviour at each stage of the decision-making process is vital.

To initiate the decision-making process, the EBM Model starts with need recognition. Consumers recognize the need for change when they evaluate a discrepancy between their perceived actual state (the perception of his or her present situation), and their desired state (the perception of the situation he or she would like to be in) (Engel, Blackwell, & Miniard, 1995; Quester, Pettigrew, Kopanidis, Rao Hill, & Hawkins, 2014; Schiffman, O'Cass, Paladino, & Carlson, 2014). Once a need has been recognized, consumers search for information and generate a set of preferred alternatives that satisfy their needs. Consumers embark on a search for information internally through relevant information from their own memory, knowledge and experience as well as externally through marketer generated information or other external sources of information like word of mouth from others, reviews by consumer organizations and on the internet (Engel et al., 1995; Quester et al., 2014; Schiffman et al., 2014). The extent to which consumers conduct external information search depends on their perceived risk of purchase, knowledge about the product, prior experience with the product and the level of interest in the product (Engel et al., 1995; Lamb, Hair, & McDaniel, 2011; Quester et al., 2014; Schiffman et al., 2014). During the information search process, a set of evaluative criteria

and decision rules are developed. Consumers then employ these evaluative criteria to evaluate and compare alternatives and use decision rules to narrow the choice to the preferred alternative (Engel et al., 1995; Schiffman et al., 2014).

Once the preferred alternative is selected, consumers move into the fourth stage where acquisition of the chosen alternative takes place. Consumers will then decide issues like where to buy, when to buy, and how much quantity to buy. As pointed out by Engel et al. (1995), the process of alternative evaluation does not stop once the purchase has been made and the product has been consumed. When consumers come to a decision under a high involvement condition, they may experience buyer remorse or cognitive dissonance that they have doubts, anxieties or regrets about the correctness of their purchase (Quester et al., 2014; Schiffman et al., 2014).

During and after the consumption process, consumers evaluate the product's perceived performance in the light of their own expectations (Schiffman et al., 2014). The outcome of the post-purchase alternative evaluation is the level of consumer satisfaction or dissatisfaction. A positive evaluation results in consumer satisfaction which leads to repeat purchases and increased use whereas a negative evaluation results in consumer dissatisfaction which leads to product returns, brand switching or discontinued use (Quester et al., 2014). The EBM Model completes the entire decision-making process with divestment where consumers face the options of disposal, recycling or re-marketing (Engel et al., 1995).

METHOD

This study adopted a concurrent nested mixed method approach by involving the collection of both qualitative and quantitative data from the same sample of participants within a single study (Creswell & Plano Clark, 2007; Small, 2011). Creswell and Plano Clark (2007) pointed out that the nested design has a predominant method that guides the study. This study adopted quantitative method to guide the study while the qualitative method was used to address a different question or to address a question from multiple perspectives, thereby enriching the findings from the quantitative

data source. The data collected from both methods are then mixed throughout the study, from instrument development to the analysis phase (Creswell & Plano Clark, 2007).

Sample Frame and Characteristics

Data of the study were collected by a self-administered online survey, that includes both closed-ended and open-ended question sets, through an Australian commercial research panel provider in a national sample of 18 years or older Australian female fashion consumers. Female fashion consumers were chosen as study population because this was a descriptive and exploratory study and the researcher tried to establish the characteristics, fashion purchase behaviour and decision-making process of the average female fashion consumer in Australia. Participants were matched to the broader Australian population in terms of age and spread across Australian states and territories. Table 1 provides a summary of the sample characteristics.

Insert Table 1 about here

Survey Instrument and Procedure

In order to clarify the meaning of fast fashion and slow fashion to respondents, definitions of the term, fast fashion and slow fashion, were addressed before respondents complete the screening questions. After respondents get familiarized with the definitions of fast fashion and slow fashion, respondents were asked to indicate their preference on the type of fashion (i.e. either fast fashion or slow fashion) that they would like to share in their fashion purchase behaviour. To be included in the study, respondents had to respond 'in the last 6 months or less' to the question: 'When was the last time you purchased (including in-store and online platforms) fast/ slow fashion (including clothes, footwear, bags and accessories)?'

In order to understand the characteristics of fast fashion and slow fashion consumers, several closed-ended questions were asked which related to respondents' fashion purchase behaviour. Respondents were asked how long they had been a regular shopper of fast/slow fashion, which platforms they typically used to purchase fashion, and how often they purchased fashion. Finally,

respondents were asked if they had a monthly budget to spend on clothing. These closed-ended questions were answered in a nominal format with response option ranging from 2 to 7.

To gain a better understanding if there are difference in the seven stages of consumer decision making process between fast fashion and slow fashion consumers, several open-ended questions were asked to seek additional perspective from respondents to describe in their own words the factors that trigger their desire to purchase, return and divest fashion, the type of information they typically used to search for fashion, descriptions about their feeling/emotion before engaging fashion purchase, as well as descriptions about their feeling/ emotion as soon as they placed their fashion purchase/order.

Closed-ended questions were asked to assess how fast fashion consumers and slow fashion consumers go through different stages of decision making process. Respondents were answered in a nominal format with response option ranging from 2 to 7. To assess stage two and three's consumer decision making process (i.e. information search and pre-purchase alternative evaluations), respondents were asked how often they performed online or other searches before fashion purchase, and how often they evaluated different brands before purchasing fashion.

To assess stage four and five's consumer decision making process (i.e. purchase and consumption), respondents were then asked how long did their immediate shopping satisfaction/ dissatisfaction last for, and how often their level of satisfaction continues after they utilized fashion purchase. To determine if there were any changes in the level of satisfaction before and after consumption of fashion purchase, respondents were asked to indicate whether their immediate feeling/ emotion as soon as they placed fashion purchase/ order as positive or negative or neither positive nor negative. Respondents were then asked to review their past experiences of utilizing fast/ slow fashion products and rate their overall satisfaction with the products. Finally, respondents were asked if they had ever returned their fast/ slow fashion purchases.

The online survey was piloted on a convenience sample of 14 Australian fashion consumers in order to gauge intelligibility and to assess the time taken for completion. Overall, respondents indicated that the survey was easy to understand, items were comprehensive and logical, and the

layout was determined to be suitable and easy to follow. With no feedback indicated any problem with the survey, the researcher then proceeded on to data collection.

Data Analysis

As this study consisted of both quantitative and qualitative data. Quantitative data of respondents' socio-demographic data, fashion purchase behaviour as well as decision making process will be examined using crosstabs, chi-square goodness of fit tests, one-way ANOVA, and paired sample t-tests with the IBM SPSS Statistics Version 24. On the other hand, qualitative data generated from the open-ended responses will be analysed using both conceptual (thematic) analysis and relational (semantic) analysis through Leximancer Version 4.51.

RESULTS AND DISCUSSION

Characteristics of fast fashion and slow fashion consumers

Socio-demographic characteristics of fast fashion and slow fashion consumers

As stated above, the aim of the present study is to examine if fast fashion consumers and slow fashion consumers differ in their characteristics and consumer decision-making process. In terms of differences in socio-demographic characteristics of fast fashion consumers and slow fashion consumers, statistically significant differences were found in their age, highest level of education attainment, current participation in paid employment and type of community respondents mainly live in. Table 2 to 5 summarized the socio-demographic differences between fast fashion and slow fashion consumers. The chi-square results indicated that slow fashion consumers were generally younger, attained a higher level of education, more actively involved in paid employment and mainly live in city or urban and suburban community.

Insert Figure 2 to 5 about here

Fashion purchase behaviour of fast fashion and slow fashion consumers

Results from the one-way ANOVA revealed that fast fashion consumers tended to purchase fashion more often, purchase impulsively, and are more experienced as a regular shopper than do slow fashion consumers (See Figure 1 to 3). Further, our results also revealed that slow fashion consumers tended to budget for clothing and possess a higher average monthly clothing spending than do fast fashion consumers (See Figure 4 to 5). This suggests that slow fashion consumers budget for clothing due to high clothing expenses. On the other hand, our results reflected that slow fashion consumers tend to perceive their fashion purchases exceed expectations than do fast fashion consumers (See Figure 6). This is evidenced by the emphasis of slow fashion in its timeless style with high product quality, increased versatility and durability as well as craftsmanship. Results from the paired sample t-test demonstrated that both fast fashion and slow fashion consumers possess higher overall satisfaction level after utilization of fashion purchase than before utilization (See Table 6 to 7). The results is different from the findings of Watson and Yan (2013) that fast fashion consumers have satisfaction during and after purchase stage and dissatisfaction after the consumption stage.

Consumer decision making process

Stage 1: Need Recognition

Leximancer was used to examine what make fashion consumers choose, or what trigger consumers' desire, to purchase fashion. A concept map was generated that exhibits the most common themes and concepts derived from the question. As demonstrated in Figure 7, the concept map revealed concepts (shown as small grey nodes) that are grouped into themes (indicated by the larger coloured bubbles). Fast fashion consumers are particularly connected to both the theme and concept of "sale" which indicated sale is the dominant factor that trigger their desire to purchase fast fashion. On the other hand, slow fashion consumers are highly connected with the theme of "quality" which implied better quality and long lasting make slow fashion consumers choose to purchase slow fashion.

Insert Figure 7 about here

Stage 2: Information Search

Results from one-way ANOVA revealed that slow fashion consumers tend to perform online or other searches before fashion purchase than do fast fashion consumers (see Figure 8). Figure 9 shows that fast fashion consumers are particularly connected to both the theme and concept of "store", this indicated online stores, store websites and in-store are the leading information sources that fast fashion consumers typically use to search for fast fashion while on the other hand, slow fashion consumers are highly connected with the themes of "instagram", "internet" and "not sure", this indicated that Instagram and internet contribute the major type of information sources that slow fashion consumers typically use to search for slow fashion. This is evidenced by the emphasis of slow fashion products to be manufactured locally and their businesses tend to operate online due to avoidance of producing global warming emissions during extensive transportation from manufacturing plant to retailers (Dickson, Cataldi, & Grover, 2016).

Insert Figure 9 about here

Stage 3: Pre-Purchase Alternative Evaluations

Results from one-way ANOVA revealed that slow fashion consumers tend to evaluate different brands and spend longer time in browsing fashion before fashion purchases (See Figure 10 to 11). Figure 12 revealed that "excited" is predominantly used by fast fashion consumers to describe their emotions or feeling before engaging in fashion purchases while slow fashion consumers were "not sure" and had "no feelings" before engaging in fashion purchases. The excited feeling for fast fashion consumers before engaging in fashion purchases could be explained by the marketer's strategically imposed product scarcity technique on fast fashion products (Gupta & Gentry, 2016) as well as the environment and atmosphere of the fast fashion retail stores, for example, the explicit signs "Buy now or you won't get it tomorrow" in the fast fashion retail store to promote sale (Barnes & Lea-Greenwood, 2010).

Insert Figure 12 about here

Stage 4: Purchase

As shown in Figure 13, "relieved" and "guilty" are felt by fast fashion consumers as soon as they place their fast fashion purchases or orders while on the other hand, "satisfied", "excited", and "can't wait" are predominantly used by slow fashion consumers to describe their emotions or feelings as soon as they placed their fashion purchases or orders. Results from one-way ANOVA revealed that slow fashion consumers' immediate satisfaction tended to sustain longer than do fast fashion consumers (See Figure 14). This is comparable to the findings of Watson and Yan (2013) that slow fashion consumers utilize their slow ideal to avoid regret by focusing on the concept of quality and longevity. Immediate satisfaction persist longer for slow fashion consumers can also be supported by the open-ended responses that none of the slow fashion consumers felt regret or guilty as soon as they place their fashion purchases or orders.

Insert Figure 13 about here

Stage 5: Consumption

Results from one-way ANOVA revealed that slow fashion consumers' overall duration of satisfaction after utilization of fashion purchases tended to sustain longer than do fast fashion consumers (See Figure 15). The result is comparable to the findings of Watson and Yan (2013) that slow fashion consumers satisfaction was evident after purchasing and after consuming the clothing.

Stage 6: Post Consumption Alternative Evaluation

Results from Chi-square goodness of fit test revealed that a higher proportion of fast fashion consumers returned their fashion purchases than do slow fashion consumers (See Table 8). Figure 16 demonstrated that "didn't fit", "didn't look good", "purchased online", "didn't need", and "not as expected" are the reasons that contribute fast fashion consumers returning their fashion purchases while "faulty" item is the dominant factor that contribute slow fashion consumers returning their fashion purchases. This could be explained by slow fashion consumers tended to spend longer time in browsing and make careful choice in terms of researching and evaluating brands before purchase.

Insert Figure 16 about here

Stage 7: Divestment

As illustrated in Figure 17, used as “rags”, giving to “charity”, “friends” or “family” as well as “throw away” are the dominant ways that fast fashion consumers used to get rid of their unwanted clothing while “sell online” or selling through “ebay” are predominantly used by slow fashion consumers to get rid of their unwanted clothing. This result is supported by the fact that slow fashion consumers expect their clothing to be high quality, low maintenance, higher in price (Clark, 2008; Dickson et al., 2016) and they treat slow fashion products as an investment (Clark, 2008).

Insert Figure 17 about here

CONCLUSION

The aim of this research is to examine if fast fashion consumers and slow fashion consumers differ in their characteristics and consumer decision-making process. Results indicated that hedonic motivated fast fashion consumers and utilitarian motivated slow fashion consumers behave differently over the decision-making process. Through studying the seven stages of consumer decision making process, it explores the way how fast fashion and slow fashion consumers make up their minds about their fashion purchases. Recognizing different stages of consumer decision making process allows marketers to acknowledge what factors contribute to consumer purchase behaviour and what actions should be taken to affect these behaviours. By understanding the drivers and barriers in consumer decision making process, it enables marketers to tailor their product offerings and develop effective marketing strategies to encourage consumers’ purchases as well as predict the future trend in the fashion industry.

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Table 1: Socio-demographic characteristics of respondents

Age: Mean = 42.53 (SD=12.308)			**State/ Territory:**	
18-24 years	7.9%		ACT	0.8%
25-34 years	22.1%		New South Wales	33.7%
35-44 years	26.8%		Northern Territory	0.3%
45-54 years	23.7%		Queensland	14.2%
55-64 years	17.4%		South Australia	9.5%
65-74 years	2.1%		Tasmania	2.1%
			Victoria	28.4%
Education:			Western Australia	11.1%
Do not complete high school to Year 10	2.6%			
Completed high school to Year 10	7.1%		**Type of Community mainly live in**	
Completed high school to Year 12	16.3%		City or urban community	30.0%
Trade qualifications or apprenticeship or TAFE Certification/ Diploma	30.8%		Suburban community	59.5%
Bachelor Degree (including Honours)	27.9%		Rural community	10.5%
Coursework Postgraduate Certificate, Diploma or Degree or Master Degree	12.6%			
Research Master Degree or PhD	2.6%		**Marital Status:**	
			Single; never married	26.6%
Household (pre-tax) Annual Income:			Married	48.2%
$24,999 and under	7.4%		In a de-facto relationship	13.4%
$25,000-$49,999	17.1%		Separated, but not divorced	3.2%
$50,000-$74,999	16.8%		Divorced	7.4%
$75,000-$99,999	20.5%		Widowed	1.3%
$100,000-$124,999	9.7%			
$125,000-$149,999	8.2%		**Children living at home?**	
$150,000 and over	10.3%		Yes	43.2%
Do not wish to disclose	10.0%		No	56.8%

Table 2: Chi-square goodness of fit test: Type of fashion consumers and age group of fashion consumers

	Fast Fashion Consumers		Slow Fashion Consumers	
Age group	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
18-24 years old	17 (56.7%)	16.4	13 (43.3%)	13.6
25-34 years old	39 (46.4%)	46	45 (**53.6%**)	38
34-44 years old	52 (51.0%)	55.8	50 (49%)	46.2
44-54 years old	48 (53.3%)	49.3	42 (46.7%)	40.7
55 years or over	52 (**70.3%**)	40.5	22 (29.7%)	33.5
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(4) = 10.245$, $p = 0.037$ ($p<0.05$)				

Table 3: Chi-square goodness of fit test: Type of fashion consumers and the highest level of education attainment of fashion consumers

	Fast Fashion Consumers		Slow Fashion Consumers	
Highest level of education attainment	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
Below Certificate III	133 (**61.6%**)	118.2	83 (38.4%)	97.8
Bachelor Degree or higher	75 (45.7%)	89.8	89 (**54.3%**)	74.2
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(1) = 9.443$, $p = 0.002$ ($p<0.05$)				

Table 4: Chi-square goodness of fit test: Type of fashion consumers and the current participation in paid employment of fashion consumers

	Fast Fashion Consumers		Slow Fashion Consumers	
Current participation in paid employment	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
Yes	118 (49.4%)	130.8	121 (**50.6%**)	108.2
No	90 (**63.8%**)	77.2	51 (36.2%)	63.8
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)

$X^2(1) = 7.482$, $p = 0.006$ ($p<0.05$)

Table 5: Chi-square goodness of fit test: Type of fashion consumers and the type of community fashion consumers mainly live in

	Fast Fashion Consumers		Slow Fashion Consumers	
Type of community mainly live in	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
City or urban community	59 (51.8%)	62.4	55 (48.2%)	51.6
Suburban community	117 (51.8%)	123.7	109 (48.2%)	102.3
Rural community	32 (**80%**)	21.9	8 (20%)	18.1
Total	208 (**54.7%**)	208 (54.7%)	172 (45.3%)	172 (45.3%)
$X^2(2) = 11.516$, $p = 0.003$ ($p<0.05$)				

Table 6: Fast fashion consumers' satisfaction level before and after utilization of fashion purchase

	Fast Fashion Consumers					
	Mean	**Standard Deviation**	**95% Confidence interval of the difference**	**Number of paticipants**	**t-value**	**Sig.**
Overall satisfaction level as soon as placing fashion purchase/ order	2.68	0.517	-0.158 to -0.025	208	-2.700	0.007
Overall satisfaction level after utilzing fashion purchase	2.77	0.466				

Table 7: Slow fashion consumers' satisfaction level before and after utilization of fashion purchase

	Slow Fashion Consumers					
	Mean	**Standard Deviation**	**95% Confidence interval of the difference**	**Number of paticipants**	**t-value**	**Sig.**
Overall satisfaction level as soon as placing fashion purchase/ order	2.63	0.551	-0.273 to -0.122	172	-2.700	0.000
Overall satisfaction level after utilzing fashion purchase	2.83	0.405				

Table 8: Chi-square goodness of fit test: Type of fashion consumers and response of fashion return (including in-store and by post)

	Fast Fashion Consumers		Slow Fashion Consumers	
Responses on fashion return	**Observed Frequency**	**Expected Frequency**	**Observed Frequency**	**Expected Frequency**
Yes	77 (**63.1%**)	66.8	45 (36.9%)	55.2
No	131 (50.8%)	141.2	127 (**49.2%**)	116.8
Total	208 (**54.7%**)	208 (54.7%)	172 (**45.3%**)	172 (45.3%)
$X^2(1) = 5.091$, $p = 0.024$ ($p<0.05$)				

Figure 1: Type of fashion consumers and average time of previous purchase of fashion

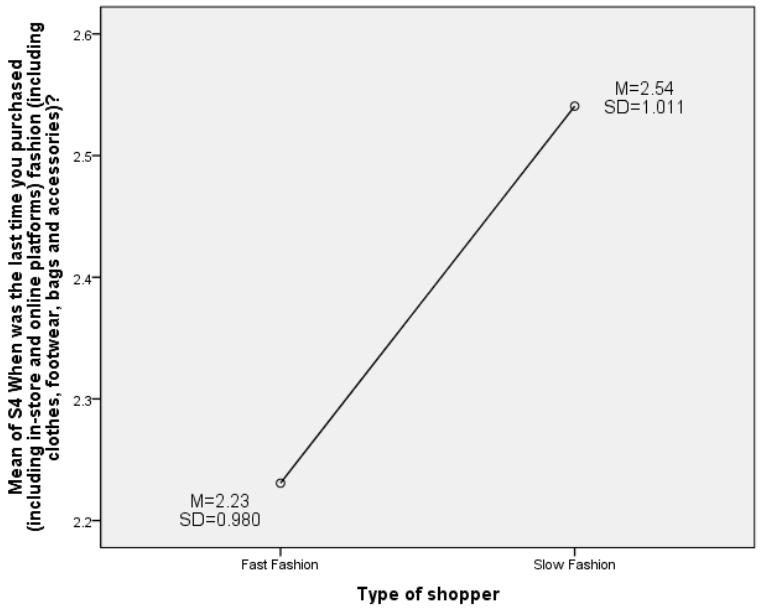


Figure 2: Type of fashion consumers and average length of being a regular shopper of fashion

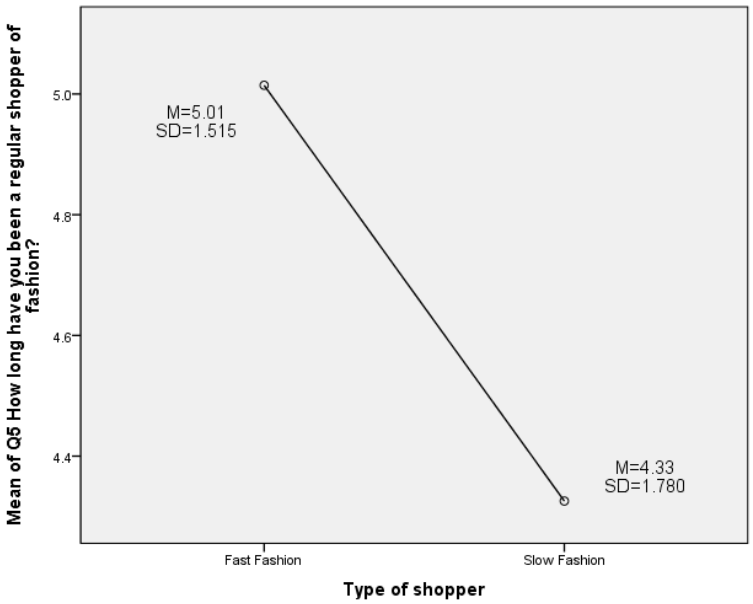


Figure 3: Type of fashion consumers and average mean of impulse buying tendency

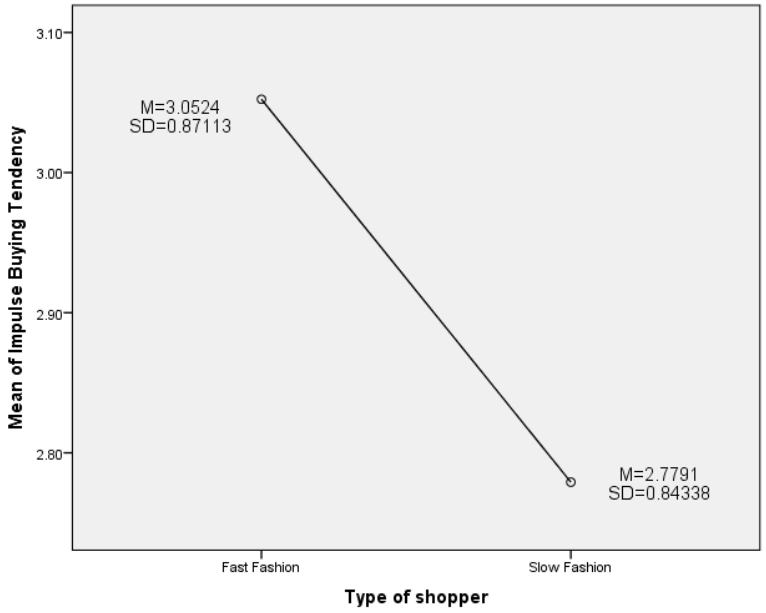


Figure 4: Distribution of status on monthly fashion budget by type of fashion consumers

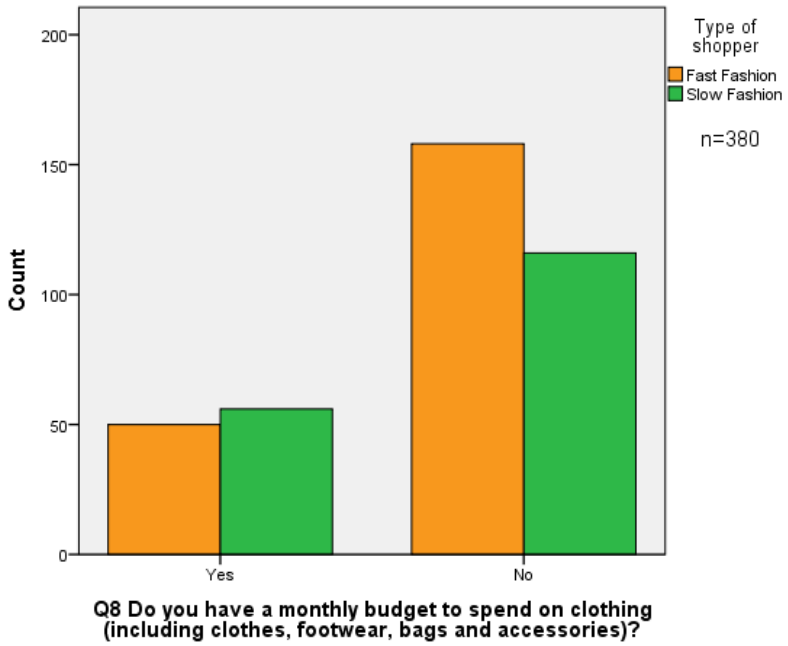


Figure 5: Type of fashion consumers and average monthly spending on fashion

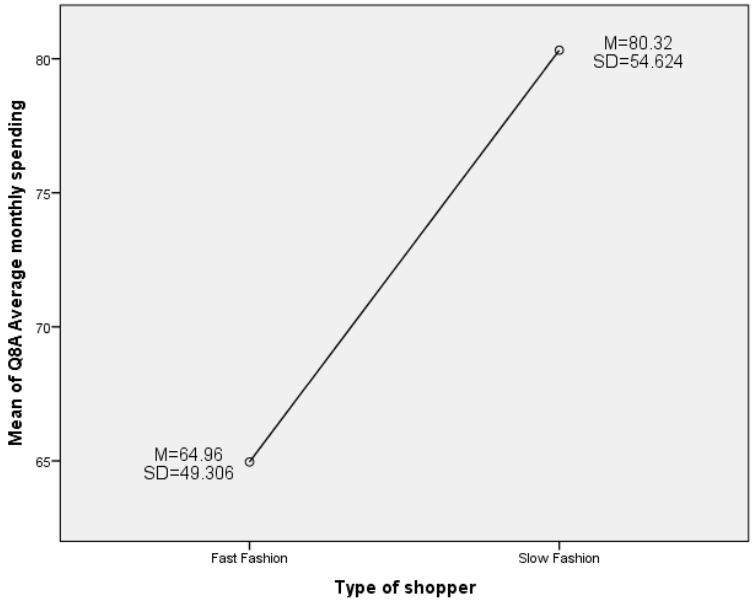


Figure 6: Type of fashion consumers and average attitude about their fast fashion purchases meet expectations

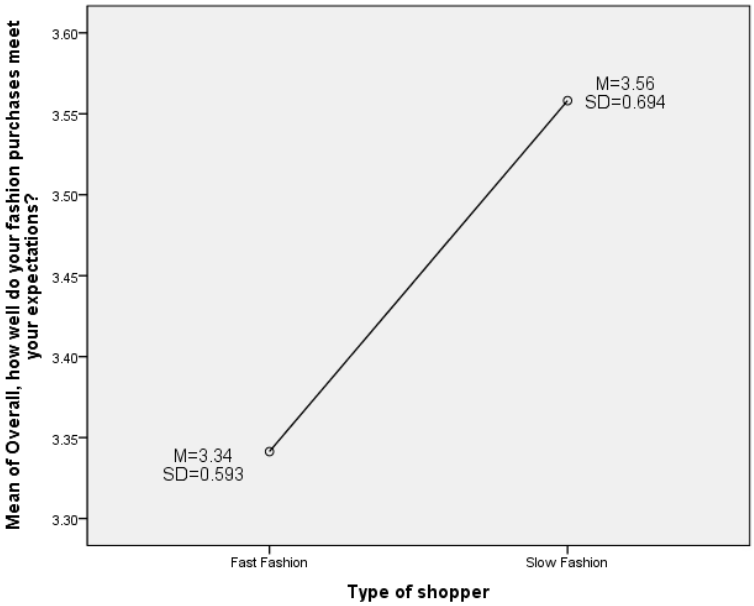


Figure 7: Leximancer Concept Map: Factors that trigger fashion consumers' desire to purchase fashion

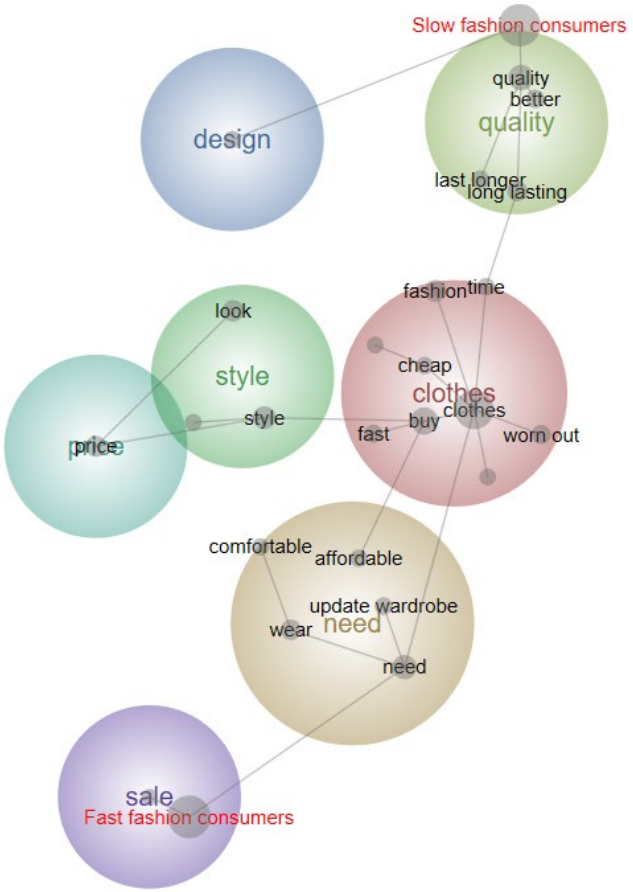


Figure 8: Type of fashion consumers and average mean of frequency of performing online or other searches before fashion purchases

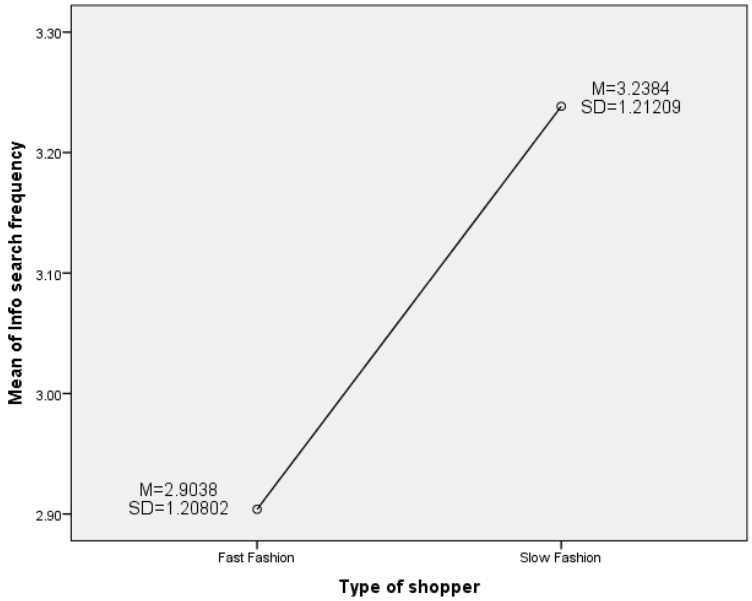


Figure 9: Leximancer Concept Map: Type of information sources that fashion consumers generally use to search for fashion

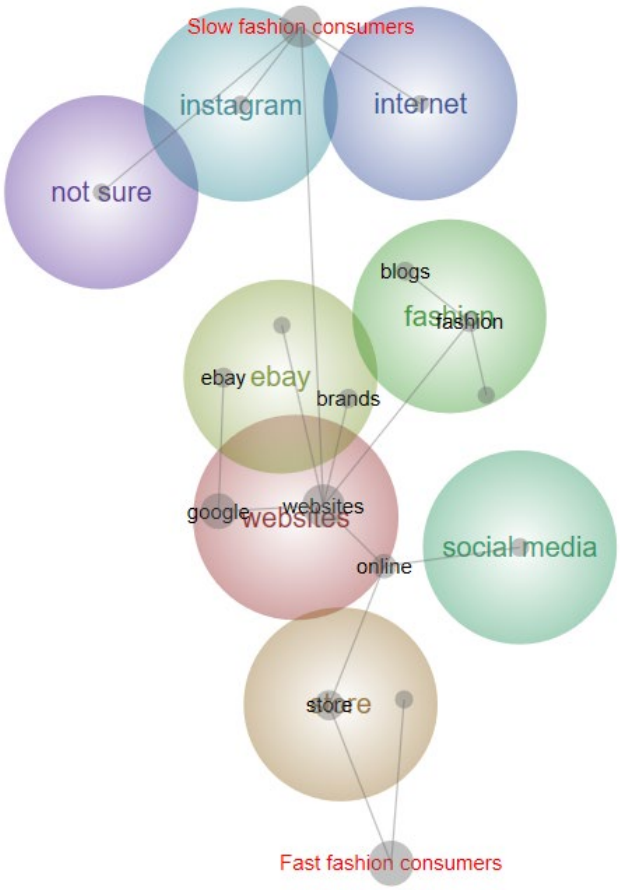


Figure 10: Type of fashion consumers and average mean of frequency of evaluating different brands before fashion purchases

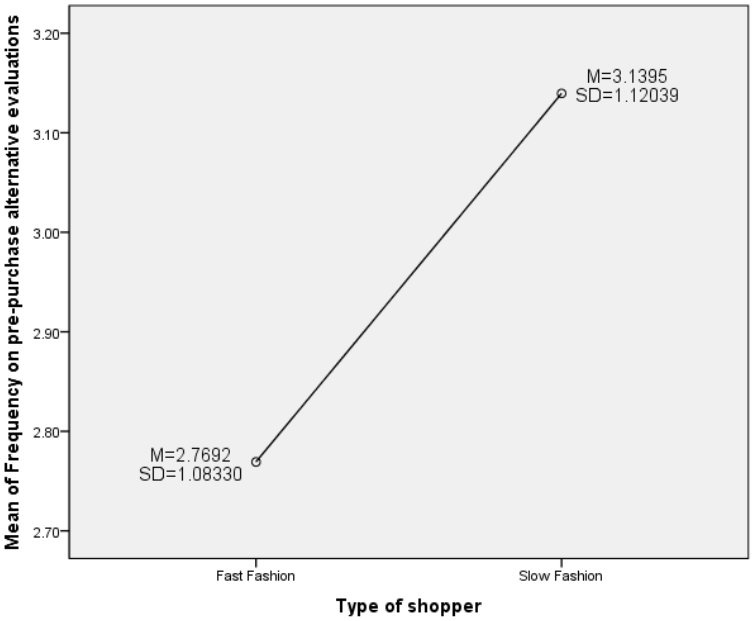


Figure 11: Type of fashion consumers and average browsing time before making an online fashion purchase

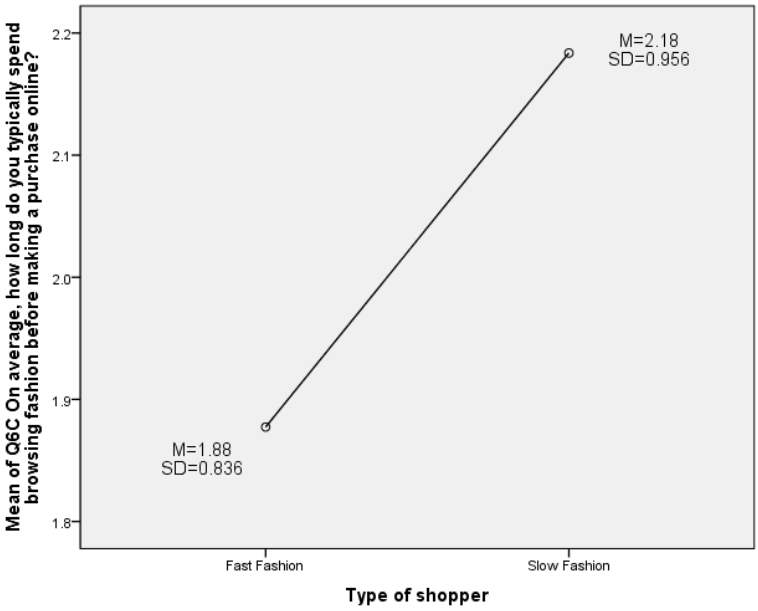


Figure 12: Leximancer Concept Map: Fashion consumers' feelings or emotions before engaging in fashion purchases

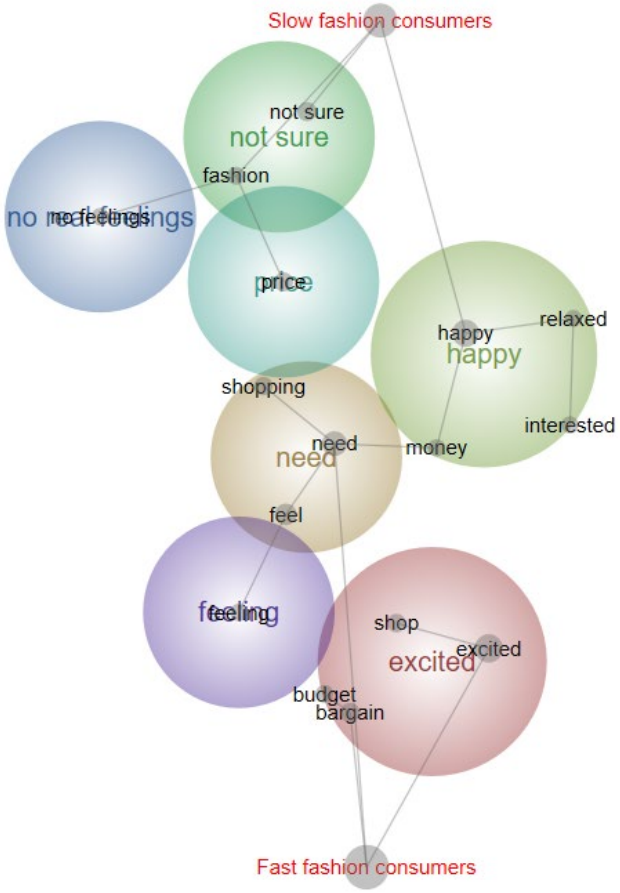


Figure 13: Leximancer Concept Map: Feelings or emotions as soon as fashion consumers place their fashion purchases or orders (including in-store and online platforms)

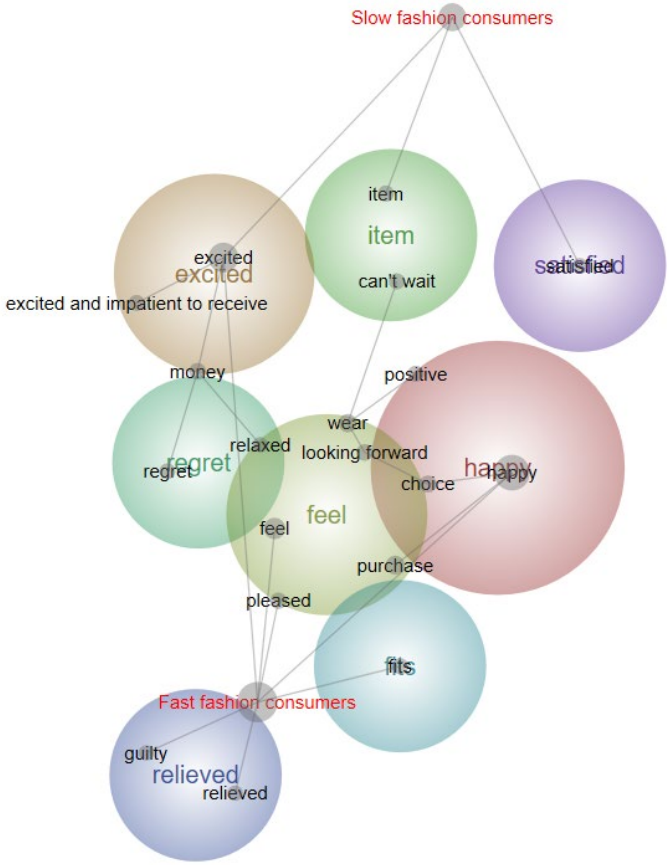


Figure 13: Type of fashion consumers and average duration of immediate shopping satisfaction

Figure 15: Type of fashion consumers and average duration of satisfaction after assessing/ utilizing fashion purchases

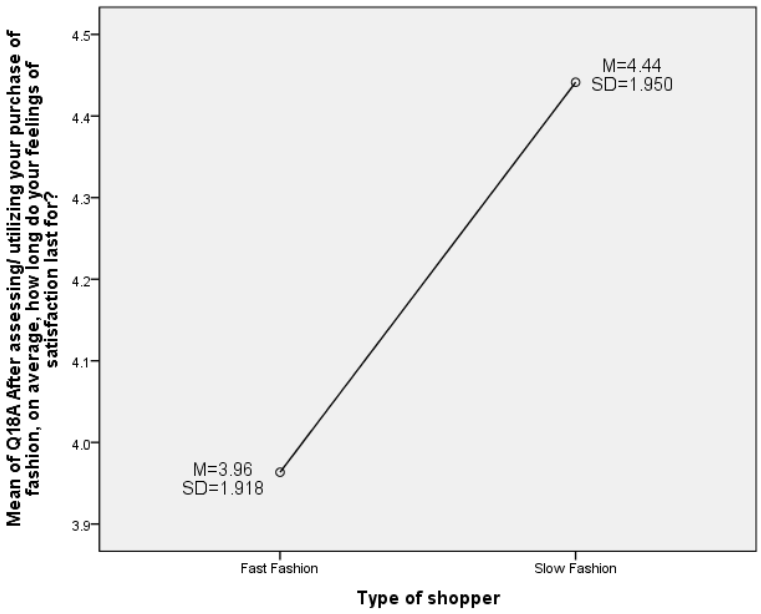


Figure 16: Leximancer Concept Map: Reasons for returning fashion purchases (including in-store and by post)

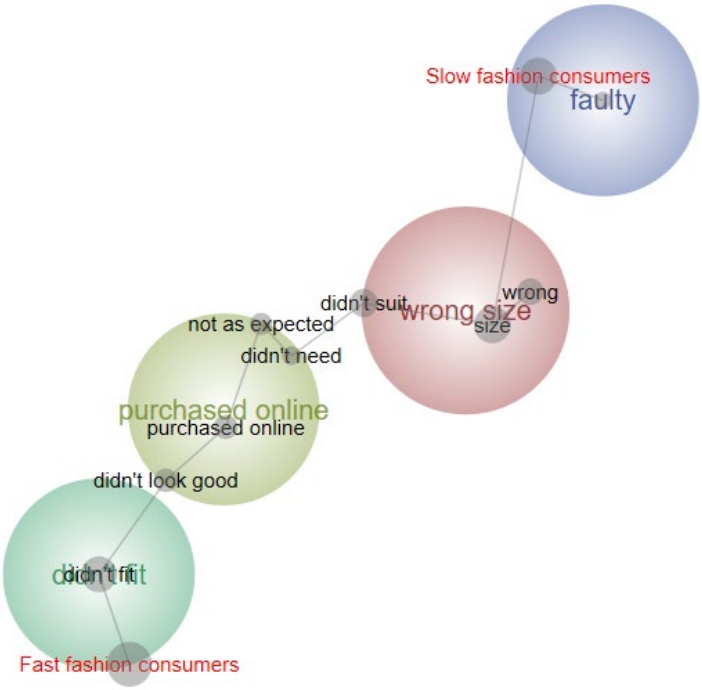
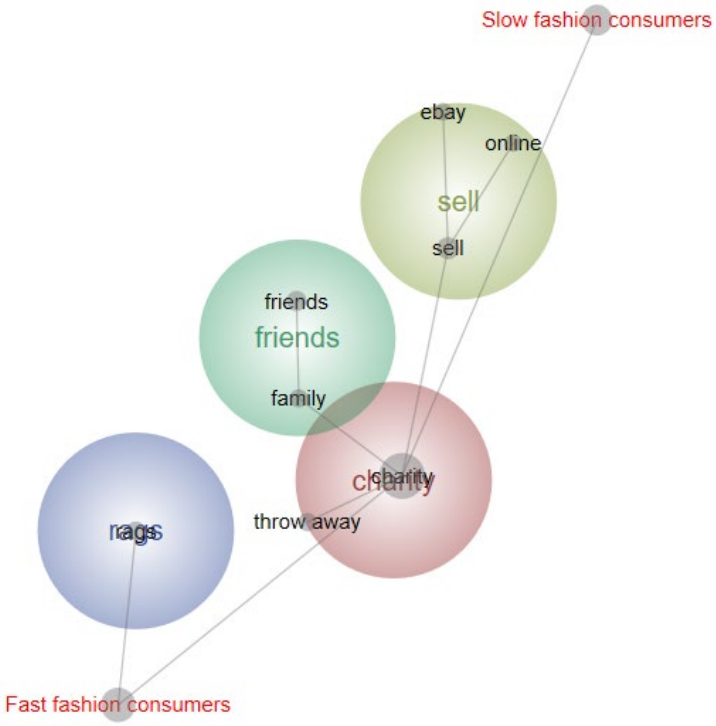


Figure 17: Leximancer Concept Map: Ways or medium fashion consumers used to get rid of unwanted clothing



APPENDIX D - DOCTORAL COLLOQUIUM PAPER 2

Ng, T.M., Grimmer, M. and Crispin, S. 2019.
Risk, Involvement, Intention: Fast versus Slow Fashion.
Australian and New Zealand Marketing Academy (ANZMAC) Doctoral Colloquium, Wellington, December 2019.

ANZMAC Doctoral Colloquium 2019

Risk, Involvement, Intention: Fast versus Slow Fashion

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Abstract:

Today, fast speed in fashion is a major attribute of the mainstream fashion industry. In spite of the growing discussion of fast fashion over the last decade, the literature has not focussed on the importance of looking into the context of fast fashion versus slow fashion consumers. This study examined if fast fashion consumers and slow fashion consumers differ in the level of risk perception, fashion involvement and purchase intention. A self-administered online survey was conducted with a national sample of 380 Australian female consumers. Results indicated that fast fashion consumers tended to possess higher performance risk and lower fashion involvement than slow fashion consumers. This study contributes by demonstrating how each dimension of perceived risk affects fashion involvement and purchase intention towards the consumption of fashion.

Keywords:

Fast fashion; slow fashion; perceived risk, fashion involvement; purchase intention

INTRODUCTION AND RESEARCH AIM

Today, the speed in fashion is the major attribute of the mainstream fashion industry. Fast fashion offers the market "trendy" and affordable apparel items aimed at the consumer masses. Globalization and consumerism fuel the continual consumer demand for the latest clothing designs and styles with lightning speed. With the continued growth of social media and online shopping, the internet removes geographic barriers and enhances consumer access to the world of fashion and global brands (Lauren, 2014). This makes fashion visible and initiates consumer desire to search for ever-newer apparel at affordable prices (Claudio, 2007).

On the other hand, with the growing awareness and understanding of sustainable consumption and lifestyles, slow fashion advocates the societal and environmental impacts that clothing can generate, and for this reason, manufacturers aim to create quality fashion products that are long lasting. Thereby they try to alter consumers' mindsets to slow consumption and to consider "products for life" (Fletcher, 2007; Klein, 2016).

The aim of the present study is to examine if fast fashion and slow fashion consumers experience different levels of perceived risk, fashion involvement and purchase intention in their fashion purchases. It attempts to shed light on the specific type of perceived risk associated with fast fashion and slow fashion consumers, as well as how each dimension of perceived risk influences fashion involvement and purchase intention. As a result, the present study attempts to answer the following research questions:

RQ1: Are there differences in the level of perceived risk, purchase involvement and purchase intention between fast fashion and slow fashion consumers?
RQ2: How do each dimension of perceived risk influence fast fashion and slow fashion consumers' fashion involvement and purchase intention?

METHODOLOGY

This study adopted a concurrent nested approach involving the collection of both qualitative and quantitative data from the same sample of participants within a single study (Creswell & Clark, 2007; Small, 2011). Data were collected by a self-administered online survey, that included both closed-ended and open-ended question sets, through an Australian commercial research panel provider. The national sample size comprised 380 eighteen years or older Australian female fashion consumers. Data analysis for this paper consisted only of that for the quantitative data.

RESULTS AND DISCUSSION

Perceived Risks

One-way ANOVA revealed that fast fashion consumers perceived higher performance risk than slow fashion consumers when purchasing fashion ($F(1, 378) = 4.380$, $p<0.05$). This is understandable due to lower levels of durability and design of fast fashion products (Fletcher, 2010). On the other hand, results also indicated that there were no significant difference in perceived financial risk ($F(1, 378) = 0.373$, $p>0.05$), psychological risk ($F(1, 378) = 0.011$, $p>0.05$), social risk ($F(1, 378) = 0.843$, $p>0.05$) and time risk ($F(1, 378) = 0.093$, $p>0.05$) among fast fashion and slow fashion consumers. Thus, these four types of risk perceptions did not vary by the type of fashion consumers.

Fashion Involvement

One-way ANOVA revealed that slow fashion consumers possessed higher product involvement ($F(1, 378) = 24.714$, $p<0.05$) and higher purchase involvement ($F(1, 378) =$

21.209, $p<0.05$) than fast fashion consumers. This supports Clark (2008) findings that slow fashion consumers treat slow fashion as an investment which contribute to them participating more actively in information seeking and to act more thoughtfully while making a fashion purchase decision.

Purchase Intention

One-way ANOVA indicated that purchase intention did not vary by the type of fashion consumer ($F(1, 378) = 0.507$, $p>0.05$). This could be explained by fast fashion being characterized as involving a high level of impulse buying (Madhani, 2013), while slow fashion was characterized as an investment (Clark, 2008). Thus, purchase intention did not vary by the type of fashion consumers.

Relationship between Perceived Risks and Fashion Involvement

Results from multiple regression indicated that performance risk $F(1, 206) = 4.777$, $p<0.05$) and social risk ($F(2, 205) = 4.877$, $p<0.05$) predict fast fashion consumers' product involvement while none of the risk perceptions predicted their purchase decision involvement $F(5, 202) = 1.426$, $p>0.05$). This implies that quality and durability of fast fashion as well as peer and social network evaluation affect fast fashion consumers' level of interest and enthusiasm in fast fashion.

On the other hand, the analysis revealed that financial risk predicts slow fashion consumers' product involvement ($F(5, 166) = 2.739$, $p<0.05$) while financial risk and time risk predict their purchase decision involvement ($F(5, 166) = 3.117$, $p<0.05$). This implies that the cost of slow fashion affects slow fashion consumers' inclination to participate in active information seeking, as well as their devotion to purchase slow fashion. Furthermore, the amount of time to search, buy and deliver also likely affects slow fashion consumers' dedication in making purchase decision.

Relationship between Perceived Risks and Purchase Intention.

Results from multiple regression revealed that performance risk predicts both fast fashion ($F(1, 206) = 34.385$, $p<0.05$) and slow fashion ($F(1, 170) = 4.525$, $p<0.05$) consumers' purchase intention. Further, the analysis indicated that performance risk is a stronger predictor of purchase intention for fast fashion consumers (R-squared = 0.143) than slow fashion consumers (R-squared = 0.026). This implies that quality and durability of a product are more likely to affect fast fashion consumers likeliness to purchase fashion in the future.

CONTRIBUTION

The aim of this research was to examine if fast fashion and slow fashion consumers experienced different levels of perceived risks, fashion involvement and purchase intention in their fashion purchases. Results indicated that fast fashion consumers tended to possess higher performance risk and lower fashion involvement than slow fashion consumers. Further, this study indicated that different types of risk perception predict fast fashion and slow fashion consumers' fashion involvement, while performance risk predicts both fast fashion and slow fashion consumers' purchase intention.

This study contributes by demonstrating how each dimension of perceived risk affects fashion involvement and purchase intention towards the consumption of fashion. Through identifying and understanding consumer's risk perceptions, marketers and product developers can develop and refine risk reduction strategies that can assist in managing the risk perception of consumers and can also reassure their customers.

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